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NME

24 NOVEMBER

CHA'MONE!

30 years of Michael Jackson's THRILLER

THE CRIBS

Are they really splitting up?

P6

GREAT NEW MUSIC TIPS!

Tons inside

BLOWN UP

2012's biggest breakthrough album under the microscope

BLOOD! VODKA! ROBBIE COLTRANE?!

On the road action with Rolo Tomassi & Toy

DRUNK ON A PLANE

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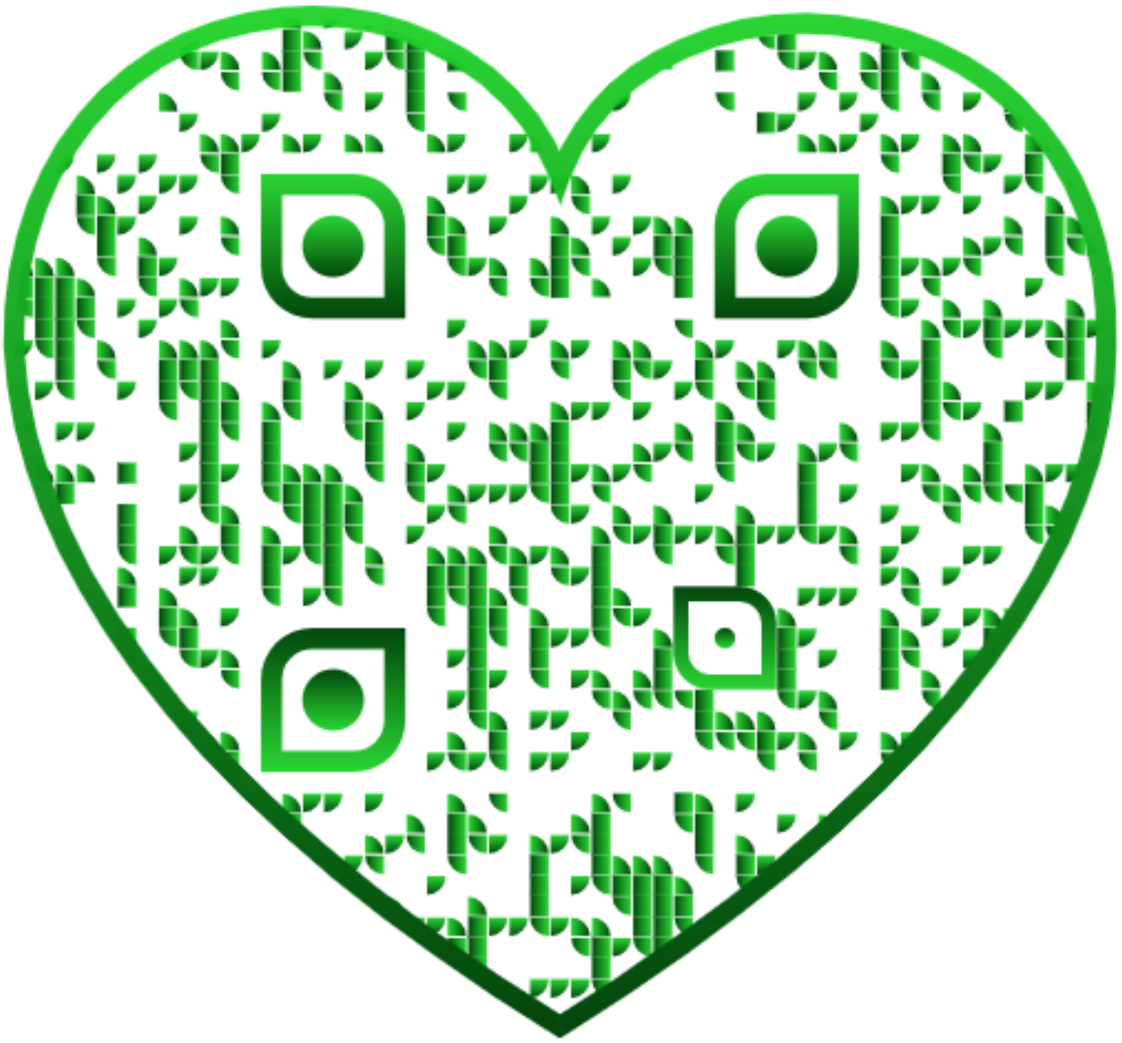
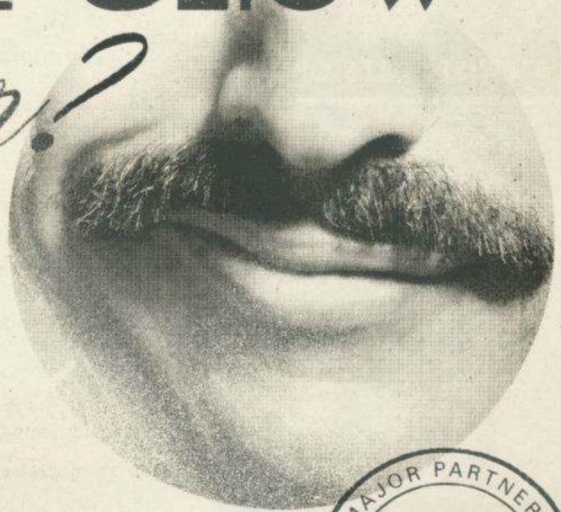


Are we sculpting

"THE STAR OF AN ADULT PICTURE SHOW"

Sir?



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THE HIP HOP | THE ARISTOCRAT

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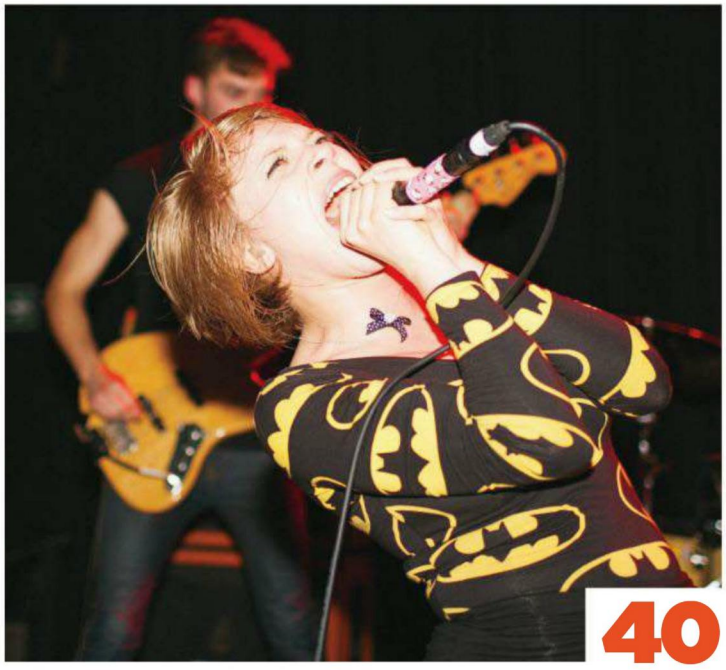

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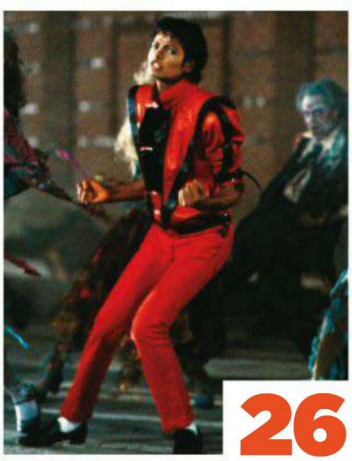

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"IT STARTED SELLING LIKE A HOUSEHOLD STAPLE"
'THRILLER' – ON A PAR WITH FAIRY LIQUID FOR 30 YEARS

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

BIFFY CLYRO

Black Chandelier

Here's a new word for the Biffyverse: *svelte*. After all that fun with bagpipes in this year's 'Stingin' Belle', their impression of a grown-up rock band rather than the charming chancers they once were is now so compelling they've actually written a proper bona fide *single to* get us excited about next year's sprawling double album 'Opposites'. 'Black Chandelier' can lay claim to being one of their most understated songs ever, but pleasingly off-kilter enough to still be pure Biffy. There's something of the trio's early-days college rock about it, a low-slung sequel to '27' from their 2002 debut album 'Blackened Sky', but, of course, with some California shimmer wafting through. Those months holed up making the new record in sunny Santa Monica have clearly left an impression. Lyrically, the song seeps with quiet emotional anguish – animated by the imagery that is by now frontman Simon Neil's trademark ("*You left my heart like an abandoned car*"). The results are both blissful and unsettling. It lulls you into a false sense of peace, until you realise a couple of minutes later that you can't get the bloody thing out of your head. January's follow-up to 2009's 'Only Revolutions' will be a rollercoaster thrill ride. This is the gentle build-up before the loop da loop. Biffy Clyro are back, bolder and braver than ever. Again. ***Dan Martin, writer***

> ***Those months in sunny Santa Monica have clearly left an impression***

BJORK

Virus (Hudson Mohawke Remix)

'Bastards', Bjork's latest remix collection, offers far more than mere four-to-the-floor beat-ification. One of its many unexpected treasures is this gently sparkling, richly emotional retooling of the most heart-tugging song from 'Biophilia', in which love is reconfigured as an all-conquering bodily invader: "*I knock on your skin and I am in...*". Nothing illegitimate about it.

Emily Mackay, writer

LANA DEL REY

Bel Air

Lana's carbonated rude bits must have stopped fizzing, because on 'Bel Air' (taken from 'Born To Die – The Paradise Edition') she's channelling the eerie tranquility of a Tim Burton-esque waltz. "*Gargoyles standing at the front of your gate*", she sighs, longingly – soft as gothic candyfloss, twice as bad for you.

Ben Hewitt, writer

PEACE

Wraith

With its subtle, slinky house piano lines and a proper belter of a chorus, 'Wraith' is the sound of Brummie upstarts Peace proving they've always known best. When many critics were trying to lump them in with Foals and The Maccabees, they were describing their sound as "indie techno". They were right.

Rhian Daly, writer

JOHNNY MARR

The Messenger

This may be the first taster of solo Marr, but it instantly starts to feel unmistakably *him*, from the sparkling but dirty new-wave riff to a subtle, infectious groove. His singing voice is more passive than some who've been paired with his riffs in times past, but it works nicely.

Hamish MacBain, Assistant Editor

ALT-J

Buffalo

On which Alt-J go all ambient and fingerpicky with their song for new Bradley Cooper/Jennifer Lawrence rom-com *Silver Linings Playbook*. It's done with the aplomb of Bombay Bicycle Club at their most lip-quivery. Date-night band of the year as well as breakthrough act of the year, then?

Jamie Fullerton, Features Editor

VILLAGERS

Nothing Arrived

Top of the list of bands that 'shoulda done a Mumfords', Villagers have widened their folk remit to take in chiming highway guitars and the general air of Noah And The Whale galloping on horseback along Venice Beach.

Mark Beaumont, writer

TROUMACA

Lady Colour

Peace and Swim Deep's brothers from some other mothers need to make sure they don't get lost in the ever-rising tide of B-Town newcomers – and 'Lady Colour' should help them out. "*This is cosmic love coming from above*", they sing, as Foals-esque glocks'n'dub bass swoon all around them.

Danielle Reed, writer

FOALS

My Number

Debuted on *Later... With Jools Holland* last week, this dangerously funky track promises great things from Foals' forthcoming album. The shimmering guitars and yelping vocals are still there, but the focus is all on the rhythm section. There's even a dude playing the triangle. Step away from the boogie-woogie piano, Holland – you're not needed here.

Dan Stubbs, News Editor

BIG BOI FEAT A$AP ROCKY & PHANTOGRAM

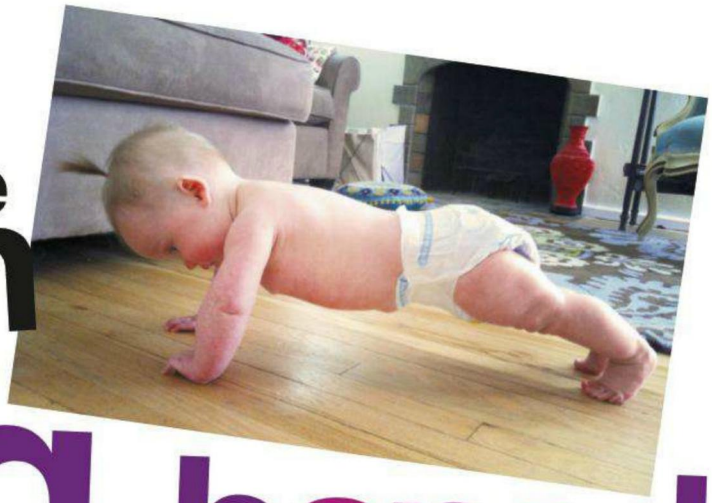
Lines

At least *someone* from OutKast is making albums, and after 2010's immense 'Sir Lucious Left Foot...' Big Boi's return is an event. The spacey 'Lines' is good, but not great, with a dranked-up A$AP intro but an energy-sapping turn from NYC electro-poppers Phantogram.

Tom Howard, Reviews Editor

PAMELA LITTKY

We were born



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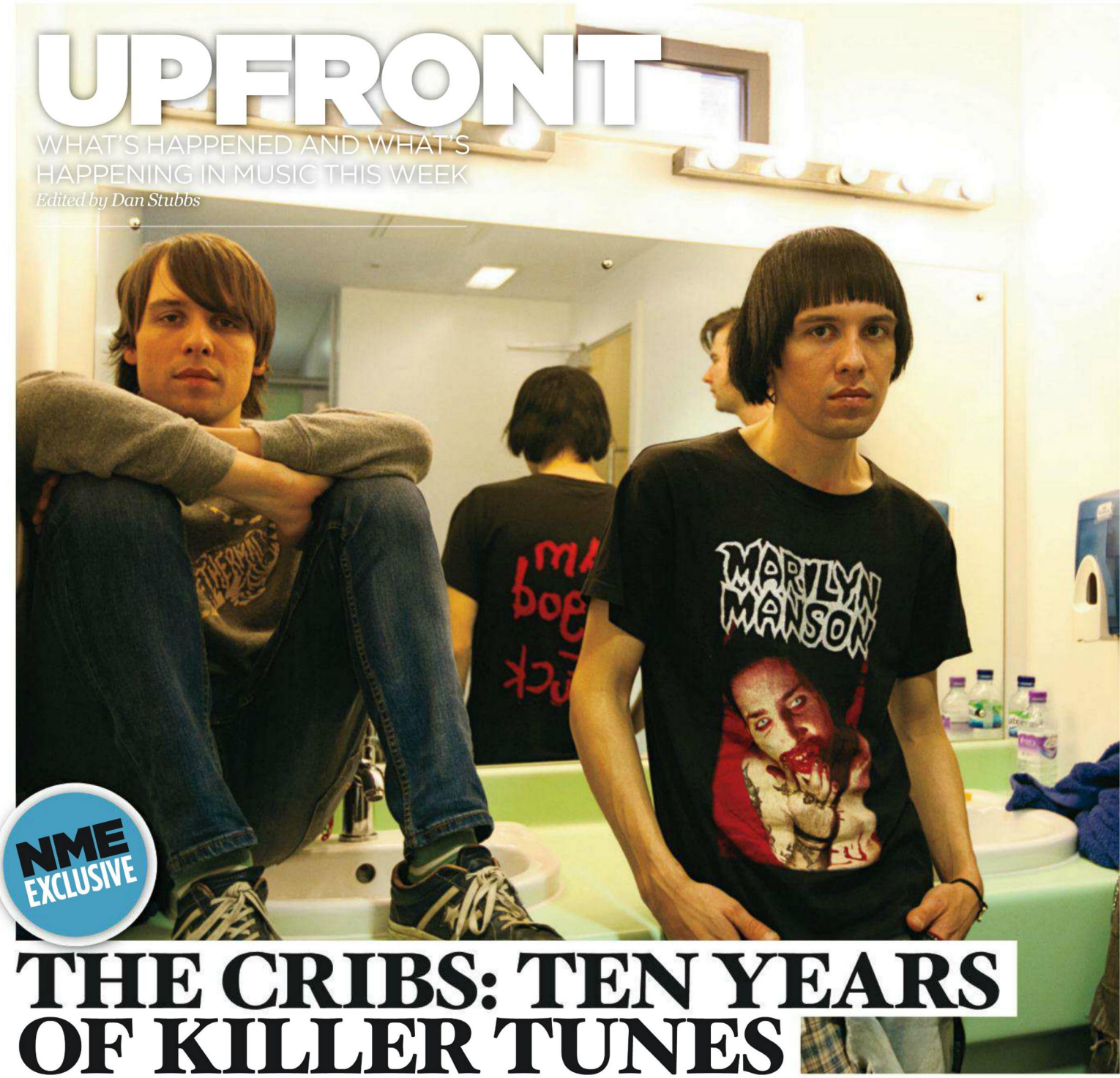
UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs



NME EXCLUSIVE

THE CRIBS: TEN YEARS OF KILLER TUNES

The Wakefield indie heroes announce their first ever 'best of' compilation, the 22-track 'Payola' – but does it mean the end of the band? ***Dan Stubbs*** *spoke to the boys to find out what's going on*

MAIN EVENT

The Cribs today announce their first ever compilation album. Titled 'Payola' and out on February 25, 2013, the 22-track record is an attempt to create what singer/guitarist Ryan Jarman describes as "the ultimate Cribs album".

This being The Cribs, and The Cribs being chaps living by a strict indie doctrine, it's not your standard singles compilation – instead, it's a curated collection of tracks that ignores some singles in favour of fan-favourite album tracks. "A lot of 'best of' albums are just money for old rope, so we've tried to make this as special as possible," says Ryan. As such 'Payola' will be released in a special anthology edition with a B-sides disc, and both versions will include a brand new track – 'Leather Jacket Love Song', which features last on the tracklisting.

Assembling the compilation involved some long, drawn-out emails, and some old-school techniques – bassist/singer Gary Jarman dubbed some nearly final tracklists onto tape to make sure that it sounded right. "It definitely appealed to my OCD nature, to try and get everything in one place and make something

> *"It's the ultimate Cribs album"*
> RYAN JARMAN

ANDY WILLSHER, JAMES LOOKER, SONIA MELOT

cohesive," says the bassist. "For the booklet we tracked down all our favourite photos from the last 10 years – which I hate doing. I hate looking at photos of myself."

In all, the painstaking process occupied the boys for six weeks after the three-piece played Reading And Leeds back on the August Bank Holiday weekend. And if some of your favourite tracks are missing, there's a very good reason for it. "We had to be brutal," says Gary. "Like, we didn't put 'Moving Pictures' on there because although it's a single we don't feel it's one of our best songs."

The compilation marks a milestone for the band – we've had a decade of Cribdom. It's a time to look back – and forward. Ryan, for one, is looking to launch his new, New York-based side project with Jennifer Turner of Here We Go Magic, which is still tentatively called Exclamation Pony. "There's some exciting stuff going on there; the wheels are in motion," he says. "The album's pretty much recorded and we'll launch it after 'Payola'. I feel I've got a new lease of life since I moved to New York, and it's because I'm inspired by the people I've met there. They don't understand my accent all the time, but they like it." Gary, too, reports he's hoping to put a band together in his adopted home of Portland, Oregon. But what does all that mean for the band of brothers?

"Are we splitting up? I wouldn't say that right now," says Gary. "It's just like, five records, 10 years – it makes you contemplate what your position is and what the future holds. It's the end of the first era. We haven't made a solid decision on what our future is right now. We're all still writing but it could be for anything."

Ryan puts it more succinctly. "What I'm hoping is we'll do some special shows next year and decide the future after that. This record is not a full-stop, but it's a colon maybe... Actually, that doesn't sound too appetising – but there's definitely some kind of punctuation there."

'PAYOLA'

The full tracklisting

- Another Number
- Come On, Be A No-One
- I'm A Realist
- Hey Scenesters!
- We Share The Same Skies
- You Were Always The One
- Anna
- Cheat On Me
- Back to The Bolthole
- We Were Aborted
- Our Bovine Public
- I've Tried Everything
- Direction
- Glitters Like Gold
- Be Safe
- Mirror Kisses
- Men's Needs
- We Can No Longer Cheat
- Chi-Town
- The Wrong Way To Be
- City Of Bugs
- Leather Jacket Love Song

RYAN'S PICKS, GARY'S PICKS... WHATEVER!

Ryan and Gary select their favourite songs on 'Payola'

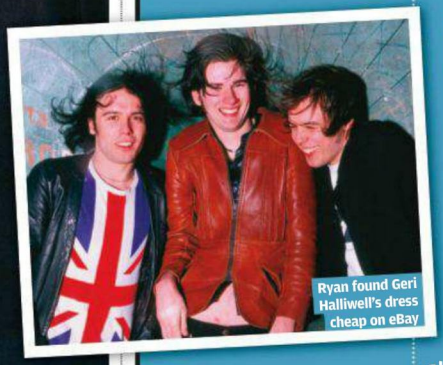
The ridiculous scarf era was short lived

ANOTHER NUMBER

GARY: "Our first ever demo opened with 'Another Number'. I still feel it's the song that represents us the best. It just sums us up."

ANNA

GARY: "It's my favourite song on 'In The Belly Of The Brazen Bull'."



Ryan found Geri Halliwell's dress cheap on eBay

I'VE TRIED EVERYTHING

GARY: This was the first song we wrote for 'Men's Needs, Women's Needs... Whatever', which was a pivotal album for us and it was when we really stepped up to the plate."

WE CAN NO LONGER CHEAT YOU

GARY: "This song reminds me of staying up all night. We used to have our own studio in an old mill in Wakefield. It was freezing cold, but we effectively lived there. The second record came from that time. We used to go off on manic tangents."

BE SAFE

GARY: "This is the one with a spoken word part from Sonic Youth's Lee Ranaldo, and we think it's our best track. It's one of the songs that goes down best live, which is odd because it was supposed to be the weird track on the album. It means we've got to take a projector for the video of Lee along to every gig, which is a pain!"

DIRECTION

RYAN: "We did the first record in seven days and had some time left over at the end. This was supposed to be a B-side but it took on a life of its own live. I think it's one of the best songs from the early era."

HEY SCENESTERS!

RYAN: "This will always be seen as our calling card. It seems to crystallise our ideologies, but it's not necessarily who we are now – it's where our heads were at the time. It was also our first Top 40 hit."

BACK TO THE BOLTHOLE

RYAN: "There's always been two sides to the band: the immediate, hooky tracks we release as singles and the other side represented by songs like this. We put a lot of ourselves into this song – I'm very precious about it."

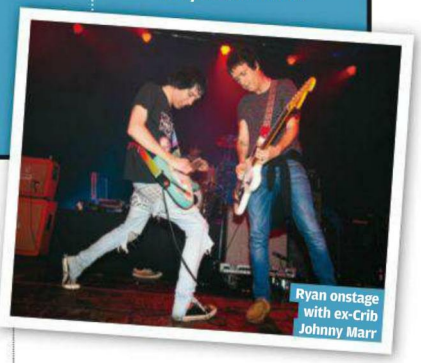
WE SHARE THE SAME SKIES

RYAN: "From the Johnny [Marr] era, this track really sums up the collaborative nature we had. You can hear Johnny's style on there, but it's undoubtedly a Cribs song too."

LEATHER JACKET LOVE SONG

BRAND NEW TRACK

RYAN: "We wrote this after we finished 'Ignore The Ignorant', so it's the last song with Johnny on it. It never got released, despite the fact that everyone loved it, because we made a fresh start. It's a three-minute punk rock song, typically Cribs-y. I started to think we should just sit on it and never release it, because I love the songs more when they're not released and they're still mine."

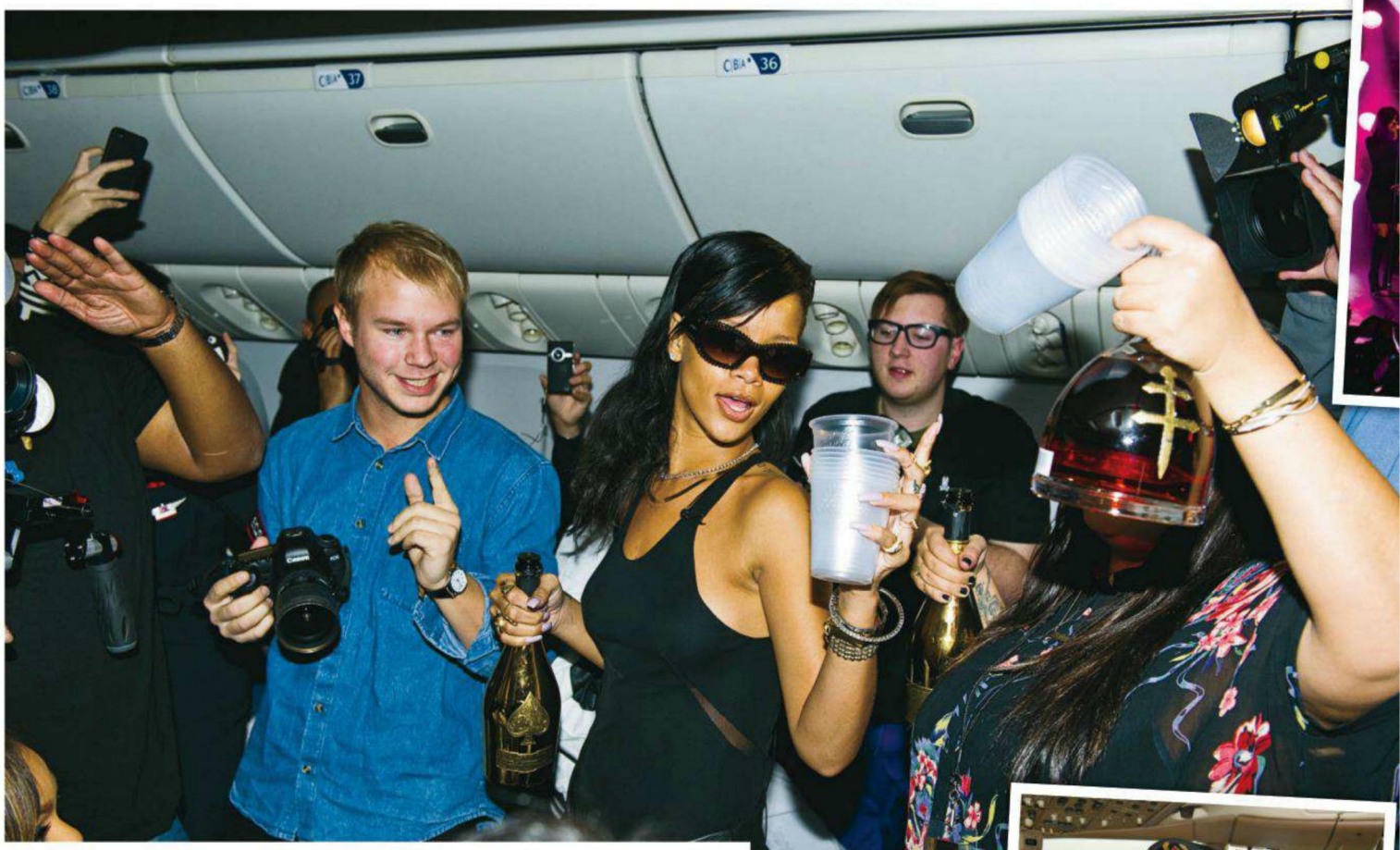


Ryan onstage with ex-Crib Johnny Marr

HEAVEN KNOWS THEY'RE VISIBLE NOW

AN EXHIBITION of some of the most iconic photographs of The Smiths and Morrissey, starring former Cribs member Johnny Marr, is on display until Nov 29 at Rock City Art Gallery in Bedford.

Turn to the centre pages of this week's magazine to find a selection of posters from the exhibition starring Moz, Marr and co in all their glory. For full details, visit *www.rockcityart.com*



JETSET RIRI

***Rihanna** plays seven gigs in seven countries over seven days. **Siân Rowe** boards RiRi's Boeing 777 and tries her best to keep up...*

"There is an emergency," says the voice over the plane's loudspeaker. "There is an emergency. A code 777 emergency!"

Welcome to Rihanna Airways. Over seven days, this Boeing 777 is visiting seven different countries to play seven shows in support of the singer's seventh album, 'Unapologetic'. Boarding in LA are over 250 people: her crew, assembled global journalists and her fan club, the Rihanna Navy. "Who's ready for Mexico? Who's ready for tequila?" screams Rihanna over the PA. "Buckle up your seatbelts and let's get drunk!"

When Rihanna goes on walkabout around the plane, it's chaos. People jump on seats, there's a stampede to get closer and the whole plane is lit up with flashes. "You look *soooo* beautiful!" someone shouts. "Really?" she replies, in a 'What, little me?' voice.

But what kind of person would put themselves through... *this*? The short answer: only Rihanna. She's sold 25 million albums and 60 million singles worldwide, and she's only 24. She has worked with Jay-Z, Kanye, Eminem, Timberlake, Minaj, Drake and Klaxons. Her 2011 Loud Tour grossed $90 million. She's had more outfits scrutinised by the media than you'll ever own. Her relationships prompt outrage and confusion. She promotes coconut water, body spray, fashion and headphones. She spoke 68 lines in the film *Battleship*.

In August she invited five fan-club members to visit her home in Barbados. Now, her idea of album-release fun is to spend a week on a plane with people who will, in all likelihood, get a bit grabby. For some stars, this would be a nightmare, but Rihanna calls it her "rock'n'roll fantasy". She's either a workaholic or a robot.

> *I can't sleep. What if Rihanna drew a dick on my face?*

Rihanna has, of course, taken her fair share of flak from the "serious musician" community – Vaccines guitarist Freddie Cowan even said she "isn't an artist" because she has a team of writers. But might she be the hardest-working musician in the business? I boarded the 777 to find out if an *NME* girl can survive a week in Rihanna's slipstream.

Wednesday, November 14
MEXICO CITY, MEXICO

It's lunchtime. Rihanna patrols the plane handing out cognac and champagne. "Who wants to get really drunk?" she asks. Heading back through the plane she spots the UK contingent. "This is where the party is right here," she gestures, singling out a man wearing a red and blue striped shirt. She demands that cognac is poured into his mouth, then cackles and swaggers off. Lunch goes cold.

Mid-air, the new album 'Unapologetic' plays through the speakers. There's a singalong to 'Diamonds', and 'Pony' starts a slow-grind by the toilets. Down on the ground in Mexico, the pace doesn't let up. The plane arrives late and buses struggle to get through the hideous traffic. At the venue, we bustle past hawkers selling Rihanna T-shirts, pens and 777 Tour flags.

Inside, there are twerk-offs during 'What's My Name?'. Parents bounce excited children on their shoulders and the screaming is so loud RiRi often doesn't have to sing. A group of three girls perform for one of the many video cameras. "Do you like Rihanna?" shouts the interviewer. "She's AWESOME," one of them gushes. "I want to fuck her!"

MOOD: Excited. Chafing.
MILES TRAVELLED: 1,555
BEST MOMENT: Take-off. There's a diamond in the goodie bag.

Thursday, November 15
TORONTO, CANADA

No sleep 'til Toronto. The 777 party is straight back on the plane, and it's difficult to sleep in flight. What if you missed something? What if Rihanna drew a dick on your face?

On landing, the plane stinks. Hot breath, hot booze and hot sun streaming in through the windows. If I were Rihanna, I'd be off to a gold-plated hotel room. As it is, she's there, smiling, at the bag carousel, dressed in a grey tracksuit and bright pink hat. She snaps the crowd on her phone and laughs when one of the Navy asks her why she has to get her own bags. "It's my shit!" she says. It might be a stunt, but it's a cute one.

The chaos outside the show is all too

"I'll speak to one fan and one fan only!"

"Ten euros. A chick gotta live"

Onstage in Stockholm: "Nice phone, I'll take it"

CARSTEN WINDHORST, WIRELIMAGE

familiar, as is the squeeze to get inside the 1,400-capacity theatre. The balcony smells of weed and RiRi is feeling the party atmosphere. "What the fuck, Toronto!" she hollers at every opportunity. Maybe she's genuinely confused. There has been a *lot* of flying. But as the glitter cannon explodes I realise I will never tire of hearing 'We Found Love'.

The night ends in the bar, where Rihanna's band – including guitarist Nuno Bettencourt of '90s funk-rockers Extreme – are having a big one. "Are you guys enjoying the tour?" I ask. There's a unanimous cheer. What would make it better? "Tequila!"

MOOD: Sleep-deprived. Stinky.
MILES TRAVELLED: 2,023
BEST MOMENT: Rare sighting of the lesser-spotted Rihanna.

Friday, November 16

STOCKHOLM, SWEDEN

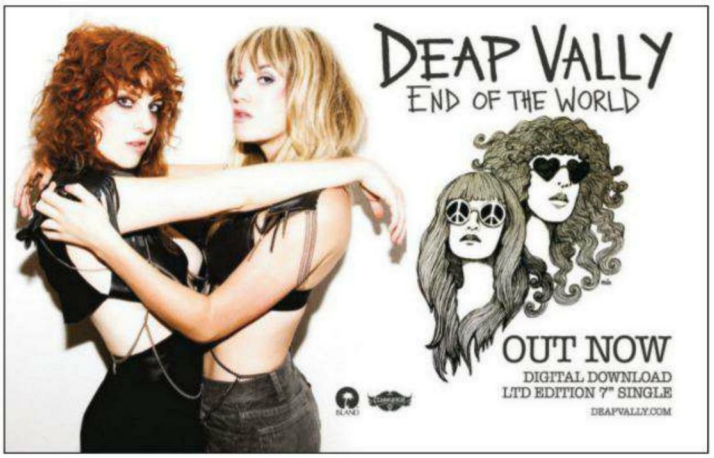
Stockholm is cold but the bus we're stuck on is hot. Alexandria, a fan from the USA, is unhappy. "I'm tired of sitting on my ass," she moans. "I just want a picture with Rihanna, but I don't want to meet Rihanna looking like a bag lady." The reality of a touring pop star's life is already starting to spoil the party, but Rihanna can do this for six months at a time. There's a rumour going round that lifts the spirits, though: apparently, Kanye West is in town for a meeting...

Rihanna is two hours late to the stage, ramping up the Kanye chat. Is he? Will he? No. He left yesterday. Rihanna makes up for the unexplained delay later – for some fans, at least. On the first day I met Rosie Rivera, a radio competition winner from Las Vegas who was – at that point – bristling with excitement. Today, sick of barely getting a glimpse of her idol, she formed an assault on the VIP afterparty and demanded access. "We said, 'We're winners, we want to hang out!'" she says. "When we met her she was all about her fans. She lined up shots for us and we were chit-chatting. I told her my life story!" Fans one, *NME* nil...

MOOD: Lost. Confused. Clean, though.
MILES TRAVELLED: 3,944
BEST MOMENT: Smiles on fans' faces.

Coming next week: the 777 Tour continues. Pissed off in Paris! Booing in Berlin! Losing it in London! Will Siân survive long enough to cross the finish line in New York?

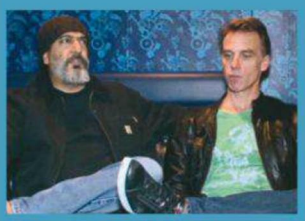
Turn to page 42 for the review of Rihanna's 'Unapologetic'



THE BEST OF NME VIDEO.COM THIS WEEK

ALBUMS OF THE YEAR

http://bit.ly/STRWP6
Alt-J nominate their album of the year; others nominate Alt-J.
CLICK: 2:07 – Martha Wainwright chooses her bleedin' brother.

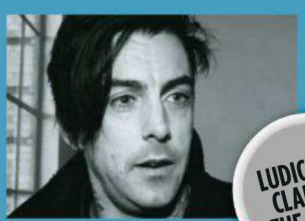


UP CLOSE WITH SOUNDGARDEN

http://bit.ly/W7sjrt
The grunge titans limber up to release new album 'King Animal'.
CLICK: 1:50 – Guitarist Kim Thayil reveals his deepest inspirations.

TWI-CE TO SEE YOU

http://bit.ly/ZtkYqQ
Twilight stars Kellan Lutz and Nikki Reed reflect on the hit supernatural saga.
CLICK: 2:05 – Kellan unwittingly pulls an amusing orgasm face.



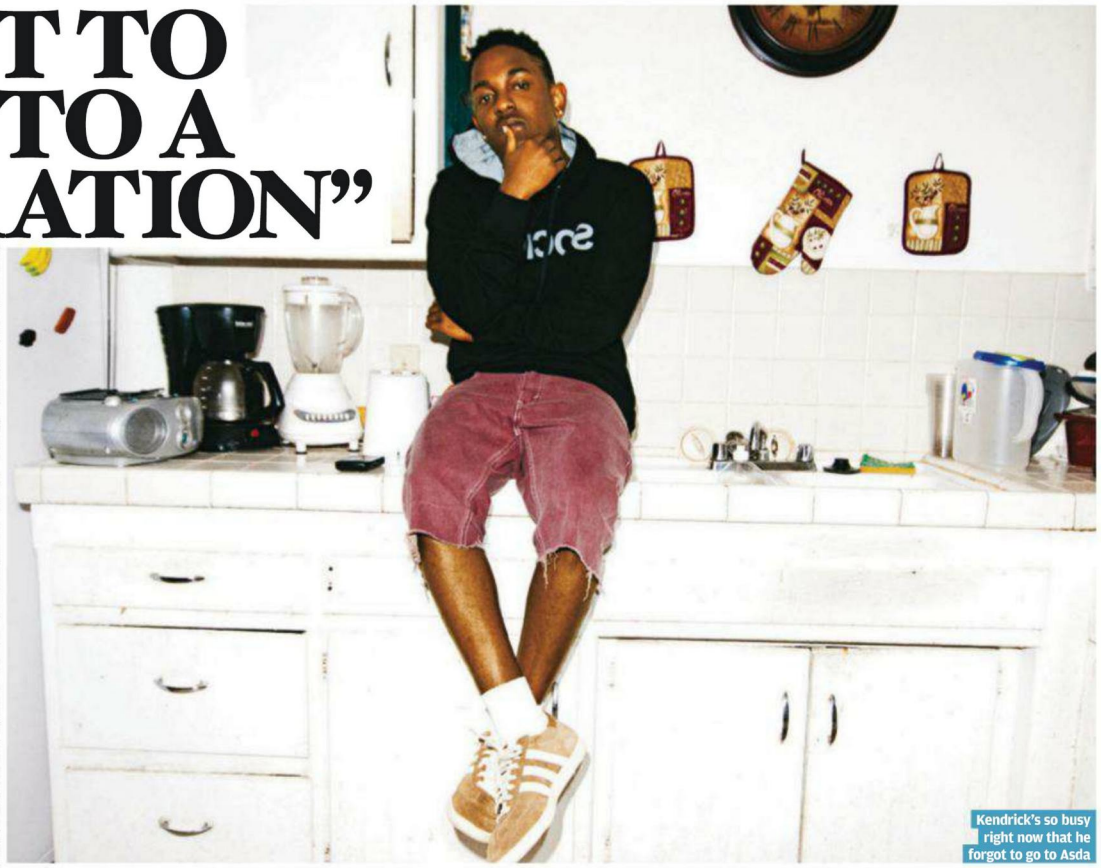
LUDICROUS CLAIM OF THE WEEK!

LOSTPROPHETS? NO PROFITS!

http://bit.ly/TNpnQM
Welsh rockers Lostprophets say they'd slay a Reading headline slot – or give the money back.
CLICK: 1:05 – Ian Watkins on his "Rihanna mentality".

"I WANT TO SPEAK TO A GENERATION"

Hip-hop man of the moment ***Kendrick Lamar*** *tells Kieran Yates he's "prepared for the game"*



Kendrick's so busy right now that he forgot to go to Asda

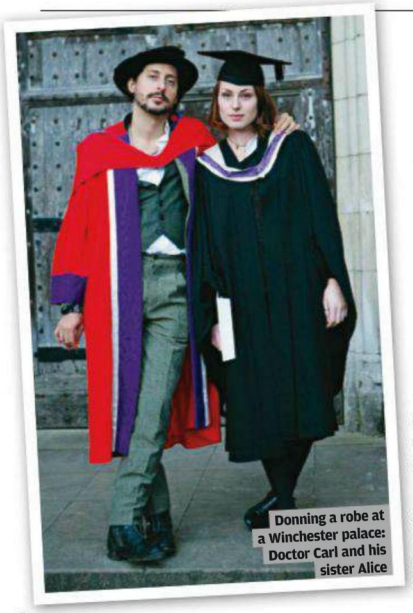
For a man expressing an urge to "speak to a generation", Kendrick Lamar doesn't speak very loudly. In a hotel in central London, the 23-year-old rapper sits back and talks cautiously. Yet 2012 has seen him emerge as the most exciting new voice in hip-hop. It's just five months since he was last in the UK – but he returns with an acclaimed hit album to find an endless queue of fans waiting to see him perform a brief instore gig. "My success shows up the people that don't believe in rap or hip-hop," he says.

Growing up in Compton – the southern LA city with a fine hip-hop pedigree – Lamar's career kicked off when he dropped the cutesy alias K-Dot and released debut mixtape 'Section 80'. It brought him to the attention of Dr Dre, who called him a "cat from Compton" on LA radio and soon took him under his wing. "It feels good to be backed by Dre," says Lamar, stating the obvious. "I mean, I listened to him growing up. It gives me even more confidence to carry on. I just wanted to show that I was a worthy representative for the West Coast of hip-hop."

The self-confessed "*gangster with a difference*" does so by reacting to both the earnestness of 'conscious' rappers of the past and the high sheen of today's polished rap stars – his Black Hippy crew ("a black hippy is anyone who has overcome an obstacle," he explains) is an antidote to the likes of Rick Ross' Maybach Music crew. Instead, Lamar attacks his subject matter with a raw, melancholic wit. "You have to have some kind of comedic quality about you to be the best," he says. "I wanted to talk about something that this generation could relate to without sounding preachy, because I don't want nobody preaching to me. This year and this time is history in the making. Attitudes are changing towards politics and discrimination, and hip-hop is powerful."

> ***"This year and this time is history in the making"***
> KENDRICK LAMAR

Though collected in conversation, Lamar clearly stockpiles energy for his live shows, which see fans shedding tears and rapping along to even his most supersonic rhymes. Lamar leaves to play a sold-out show and an afterparty with travelling companion Dr Dre. With his album 'Good Kid, mAAd City' selling over 240,000 copies in its first week in the US, it seems Lamar's dream of being as big as Jay-Z is well in motion. "I'm prepared for the game, I'm gonna lead to compete," he says. "There's Eminem, Jay-Z, Kanye West... and now me."



Donning a robe at a Winchester palace: Doctor Carl and his sister Alice

MEET DR CARL BARAT!

The former Libertine gets an honorary degree from University Of Winchester

What became of the likely lads? Well, one of them went and got an honorary degree. On November 9, Carl Barât swapped his leather jacket for a fetching red and purple graduation robe when he collected an honorary doctorate from the University Of Winchester (where his mum Chrissie just happens to work). Barât spoke at the ceremony at Winchester Cathedral, where he graduated alongside his sister Alice, who was picking up a (proper) BA in drama.

Introduced as "one of the most innovative and interesting figures in contemporary British music" to the assembled throng of bishops, university governors, graduating students and their parents, Barât reeled off stories about brothels and rent boys and told an anecdote about Pete Doherty bursting in on Barât's data-entry job to say, "We're meant to be rehearsing, what are you doing here with these wankers?!" A lesson for all students, then: instead of racking up tens of thousands in debt studying for a degree, write some songs, party hard and wait until you get one for free.

How does it feel to be made a doctor, Carl?
"It's quite surreal. Last time I was in Winchester Cathedral I had a psychedelic experience in the graveyard. To come back in this capacity is quite an honour."
How did it come about?
"I just got a letter about it and assumed it was a hoax. I still feel a bit out of place."
You grew up near here. Any happy musical memories?
"Yeah, I played [local venue] The Railway a few times."
Are the robes a new look for you?
"I did ask for a leather gown, but changed my mind."
Will you be using your new title?
"Probably in the pub."

THE FREE DEGREES

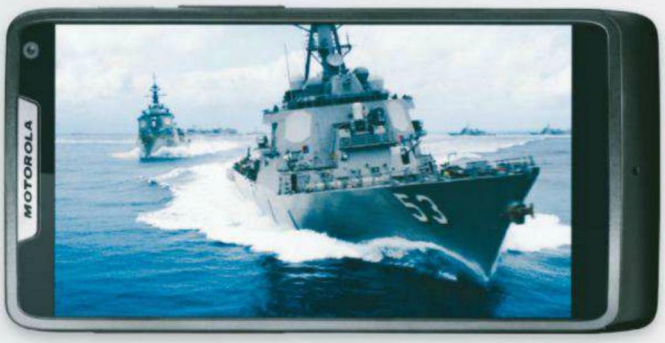
Other pop stars with honorary degrees

JOHNNY MARR
Salford University

KYLIE MINOGUE
Anglia Ruskin

GARY LIGHTBODY
University of Ulster

BRUCE DICKINSON
Queen Mary, University of London



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THE DEBATE

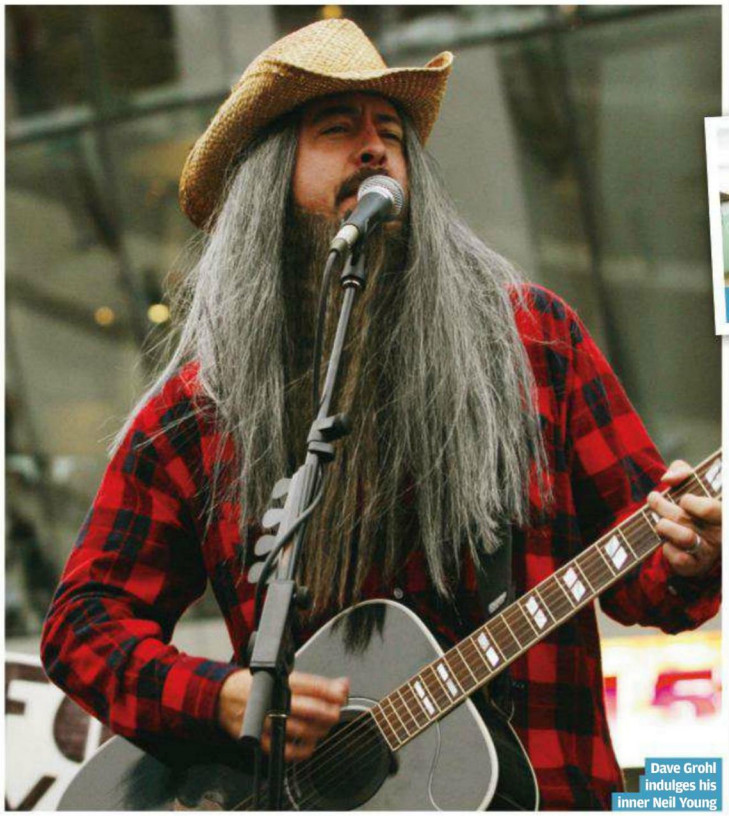
BANDS 'ON HIATUS': A GOOD THING?

When bands take a break, is it an opportunity for creative growth or just an outbreak of lazyitis? ***Mark Beaumont*** *and* ***Dan Martin*** *argue it out*

MARK Foo Fighters have announced they're "on a break" from their hard labour at the rock'n'roll coalface. Elbow are taking an indefinite sabbatical from making rousing anthems for stag nights. Scissor Sisters and Plan B are taking a breather from camp disco panto and faux soul falsettos respectively. Great. You know what's coming up? Country solo albums. Fahsands of 'em. Guy Garvey indulging the inner Neil Young he's been suppressing all these years. Dave Grohl picking up an acoustic guitar and "communing with the *real me*, y'know?" Ana Matronic coming over all Tammy Wynette. Why do they *always* go country? And why do we have to endure three years of self-indulgent side-projects, cringeworthy film roles and/or exhibitions of art pieces painted with their own bodily fluids before they get back to doing what they do best?

DAN Think about it. Grohl is using his time off from Foo Fighters to rejoin Queens Of The Stone Age. Have you *heard* 'Songs For The Deaf', Mark? The sickest guitar/drum axis in living memory is reunited and back to slay 2013! Are you suggesting that another Foo Fighters album in two years rather than three is preferable to that? Plus, it'll no doubt free him up for a *Muppets* sequel. We could go home now, but best get to the bottom of the page. Fancy a game of draughts to kill the time?

MARK I'm taking no hiatus from this argument Dan, because unlike these slack-arsed part-timers, I am DEDICATED. And while Grohl smashing Homme's skins to bits will feel like pushing your face into an industrial meat grinder, it's still two massive rock talents making one album, and that's one less album than I want out of them. I am personally insulted that all these acts are more concerned with pleasing themselves rather than pleasing ME and all the fans that PAY THEIR WAGES. Any time off pointlessly exploring their solo career options or waiting for the 'reformation buzz' to build to the point of eight-figure festival headline offers is precious creative time wasted, and those solo careers *never* take off.



Dave Grohl indulges his inner Neil Young

Rock sabbaticals usually signal the beginning of the end

DAN Have you not considered that this could be a helpful thing? Look at the Manics: they're not slacking in their two years off, they're paying the bills playing places off the beaten track while they work out who they need to be next. With the 'National Treasures' comp they put a full-stop on their era as a rock singles band, realising their next phase must be a grand regeneration. That's commitment to the cause. These things take time.

MARK Did The Beatles go for a long two-year 'reinvention lie-down' before 'Sgt Pepper's...', Dan? No, they kept making albums as they developed from scream teen heroes to psychedelic visionaries, hence we have the transitional – and stupendous – 'Rubber Soul' and 'Revolver' albums, arguably the band's best work. Rock sabbaticals are rarely about a stylistic rethink. They're usually about a complete lack of inspiration, a careerist concern, or to create some distance from that night when the singer tried to stab the guitarist with a sharpened three-year tour laminate. Either way, it's often the beginning of the end for the band concerned.

DAN Ah yes, time management, one of my favourite things about rock'n'roll. I don't quite get why we're getting so het up over scheduling anyway. Most of these bands haven't even declared a hiatus, they've simply said, 'We've reached the end of the tour and we'll see you when we're back.' They go and make another album and come back. It usually takes a couple of years. Biffy's 'Opposites' will emerge three-and-a-half years after the last one. But there's been no talk of a hiatus. They've been on tour, then they wrote a double album, then they recorded it. The whole 'collapse of the record industry' thing means bands need to tour for longer. The world has changed since the 1960s – try not to let that get to you.

Who do you think won the debate? Let us know via Fanmail, on Facebook and on Twitter

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

FIZZY POP

Lana Del Rey explained her 'Cola' lyric, "*My pussy tastes like Pepsi Cola*": "I have a Scottish boyfriend, and that's just what he says!" We presumed it was just product placement – paid for by Coca-Cola! – but this latest info clears it all up. Some yoghurt might do the same for Lana's intimate problem...

That cat smells of soft drink...

WHAT'S IN A NAME?

Michael Jackson's brother Jermaine has filed a petition asking an LA court to allow him to change his name to Jermaine Jacksun. He cites "artistic reasons" for the change, which, as a friend pointed out, "changes nothing phonetically".

HAZY MEMORY

Angel Haze has expressed a desire to collaborate with The Smiths, completely ignoring the fact that The Smiths disbanded in 1987. News Of The Weird suggests the rapper should also think about a duet with Kurt Cobain and asking Jimi Hendrix to play guitar on her next mixtape.

CHEEKY GIRL (TOUCH MY BUM)

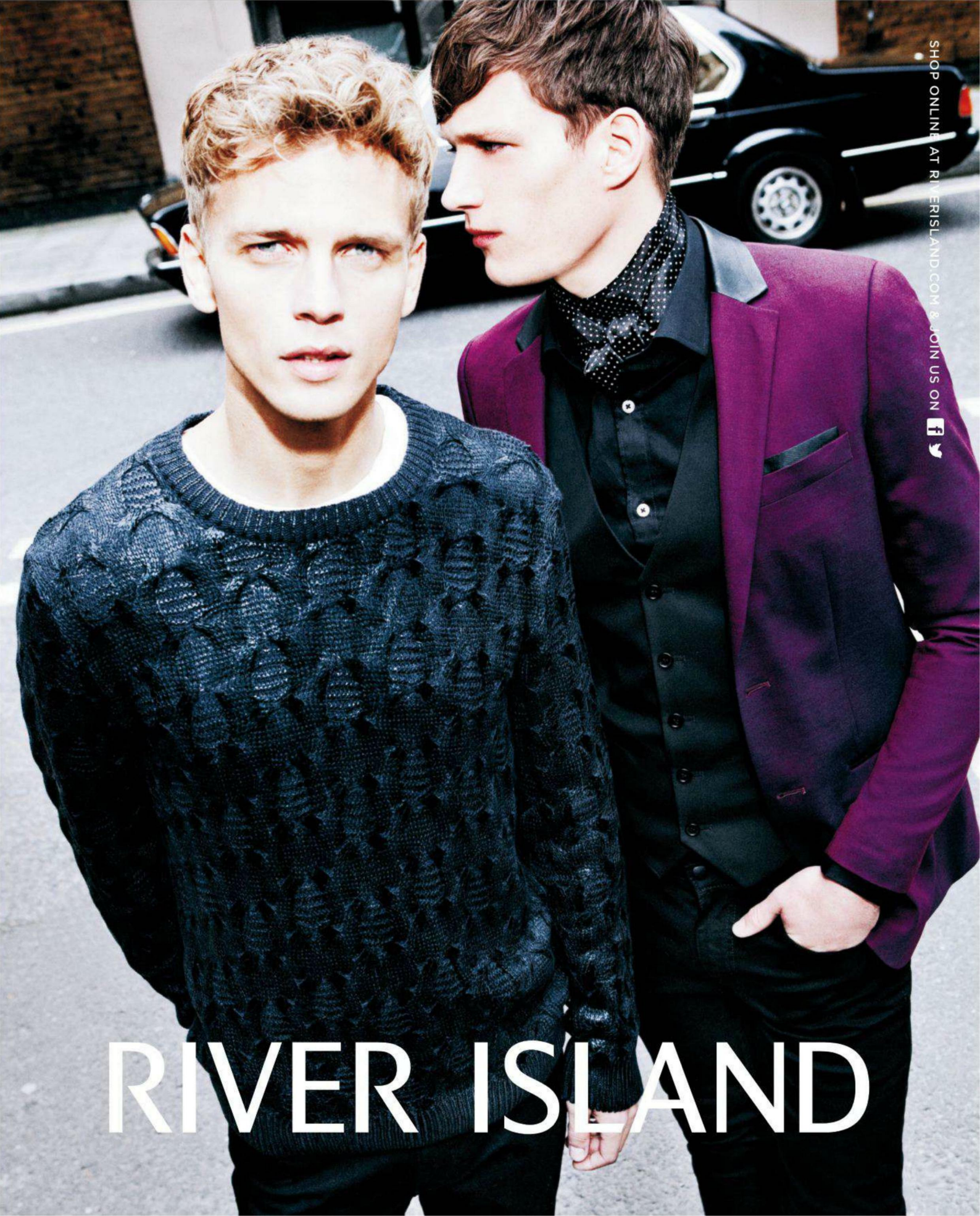
Madonna bared her bottom to raise money for the victims of Superstorm Sandy. On exposing her posterior, she told the Madison Square Garden audience to "get over my naked ass and give me some money". Couldn't she have just held a raffle instead?

THUNDERBIRDS ARE NO!

Prince has issued a cease-and-desist order to online art project Le Petit Prince, a photo series depicting a *Thunderbirds*-style marionette of the purple popstar in various iconic poses. The model is in 1:6 scale – so about the size of a fag packet then?

Prince (actual size)

TROY GUA, WIREIMAGE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KEEP ON TRUCKIN'

Royal Trux's 'Accelerator' album is reissued this week. The band's Jennifer Herrema and superfan Bobby Gillespie explain why you need this cult classic

Royal Trux: The king and queen of scuzz-rock

Underground scuzz-blues duo Royal Trux might have split in 2001, but the duo's previously out-of-print eighth album, 'Accelerator', has just been reissued – and it sounds just as vital as it did 14 years ago. A fuzzed-up, punked-out tribute to the power chords of the 1980s, it's the musical textbook for all lo-fi records that followed.

The 1998 album itself is the result of a great rock'n'roll swindle. In the wake of Nirvana's success, singer Jennifer Herrema and then-partner Neil Hagarty managed to score a million-dollar deal with Virgin Records. They then bought themselves out of the deal before releasing their defining disc.

NME meets Herrema in Los Angeles. The secret to the sound, she says, was a piece of madcap scientific equipment – a spectrum analyser. "It was an idea we came up with to take it one next level, after the initial mix," she says. "I'd talked to [Dinosaur Jr frontman] J Mascis about spectrum analysers and, I don't know why, but it always stuck in my head."

Using it, they took sonic snapshots of "stuff that was on the radio at the time" and applied the pop soundwave shapes to their raw sound. It's what colours the album's warped wonderland of robust riffage ('Liar'), Bollywood beats ('Another Year') and ragged R&B ('Stevie (For Steven S)').

Fame was not instantly theirs, until they started being namechecked by the likes of Primal Scream and MGMT. Herrema now finds herself in demand with all the right people – she's worked with MGMT, toured and recorded with Kurt Vile and appears on the long-awaited new Avalanches album. Did she know at the time she was creating a cult classic?

"At the time I didn't feel like we were making anything any more special than any of the other records," she says. "But it's awesome."

"I WAS OBSESSED!"

How Trux blew Bobby's mind

"The end of the '90s was a bad time for rock'n'roll. In the UK we suffered the fallout from the nightmare that was Britpop and in the USA it was all post-grunge, born-again rehab survivors, frat-boy indie college rock, or glam-goth theatrics. Then one day I heard a record by Royal Trux – 'Accelerator'. It was a splurge of high-energy rock'n'roll. I played it so much it melted my brain. I was obsessed! Fuck, no, I was possessed. It covers all psychic, spiritual and physical bases. It sounds like true sci-fi rock'n'roll, beaming in from outer space."

Trash Talk

PICTURE THIS

Visit the NME Photography Awards with Nikon exhibition

This week is your last chance to see all the winning entries for this year's NME Photography Awards with Nikon, which was open to both amateur and professional photographers during the 2012 festival season. It features the best images from all the categories, including Live, Portrait, Festivals and Reportage. The exhibition is at the Getty Images Gallery, 46 Eastcastle Street, London W1W 8DX, until December 1. Admission is free. More info at *gettyimagesgallery.com*.

NME EXTRA WIN VOX ROCKSTAR KIT

Vox kicked off its line of guitar amplifiers back in 1957, and it wasn't long before their AC15 and AC30 amps became permanent fixtures on the backline of the British Invasion. Skip forward to 2012 and Vox amps are still beloved of musicians and heard at some of the biggest gigs on the planet. *NME* have teamed up with Vox to offer one reader the chance to win a £600 stash of Vox gear, which includes a Vox Series 33 single cut guitar in vintage cream, a VT20+ amplifier and a Delaylab. You'll be belting out tunes like Macca in no time.

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Simply go to your smartphone's app store and type in "QR reader". Download and launch the QR reader, and then scan the QR code on this page to get lots of extra features, info and video footage. You will then be redirected to exclusive extras.

Mobile network and/or wi-fi charges may apply. If you haven't got a smartphone, go to NME.COM/extra

THE NME CHART

1	15	THE VACCINES	'I ALWAYS KNEW'	*Columbia*
2	16	HOT CHIP	'DON'T DENY YOUR HEART'	*Domino*
3	5	THE LUMINEERS	'HO HEY'	*Dualtone Music*
4	10	TWO DOOR CINEMA CLUB	'SUN'	*Kitsuné Music*
5	17	POST WAR YEARS	'THE BELL'	*Sony*
6	18	THE GASLIGHT ANTHEM	'HERE COMES MY MAN'	*Mercury*
7	12	DJANGO DJANGO	'LIFE'S A BEACH'	*Ribbon Music*
8	19	OF MONSTERS AND MEN	'MOUNTAIN SOUND'	*Island*
9	14	KODALINE	'ALL I WANT'	*Sony*
10	2	MUMFORD & SONS	'LOVER OF THE LIGHT'	*Island*
11	6	BASTILLE	'FLAWS'	*Virgin/EMI*
12	8	JAKE BUGG	'TWO FINGERS'	*Mercury*
13	3	THE XX	'CHAINED'	*XL Recordings*
14	9	ALT-J	'SOMETHING GOOD'	*Infectious*
15	11	LANA DEL REY	'RIDE'	*Polydor*
16	20	BLOC PARTY	'KETTLING'	*Frenchkiss*
17	4	GAZ COOMBES	'WHITE NOISE'	*Hot Fruit*
18	7	THE KILLERS	'MISS ATOMIC BOMB'	*Island*
19	1	GREEN DAY	'STRAY HEART'	*Warners*
20	13	LUCY ROSE	'MIDDLE OF THE BED'	*Columbia*

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

WORDS: LEONIE COOPER PHOTOS: TONI FRANCOIS, DEAN CHALKLEY

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Grace Jones at the NME Awards 2009

Gossip's Beth Ditto at the NME Awards 2007

Florence + The Machine, winner of NME's Best Solo Artist 2012

Nicky Wire of the Manics – winners of the Godlike Genius Award 2008

Noel Gallagher, *NME*'s Godlike Genius 2012

Pete Doherty, 2009's Best Solo Artist winner

The Foo Fighters' Dave Grohl, *NME*'s Godlike Genius 2011

Hole's Courtney Love at the NME Awards, 2010

Pieces Of Me

EUGENE MCGUINNESS

The singer-songwriter bigs up a much-maligned Oasis album, a massive tune from The Jungle Book, John Lennon's taste in clothes and his Irish heritage

My first album
OASIS – 'STANDING ON THE SHOULDER OF GIANTS'

"I remember hearing 'Go Let It Out'. I was fresh out of listening to my dad's Beatles records and that was the first sound that really blew my mind. I still love that album – you don't really hear people chat about it that much now, but I love it."

Style icon
JOHN LENNON

"Between that 'Rubber Soul' and 'Revolver' time when it was all sort of suede boots and suits, which looked amazing. It was just before all the tie-dye shirts, 'Magical Mystery Tour' and that dodgy 'tache. He tried a few things out; it was hit and miss but whenever it was right, it was huge."

My favourite TV show
MAD MEN

"I've watched all of *Mad Men* so I think I'll have to go with that. All you're doing really is watching a bunch of men smoke and drink whiskey. They're not really doing anything else but I'm hooked. It's just amazing."

My favourite album sleeve
BOB DYLAN – 'BLONDE ON BLONDE'

"Sometimes album sleeves just look amazing, like 'Sgt Pepper's...'. But with Dylan it's just a shot of him. I don't know where he's standing, but he's outside some buildings with a scarf and jacket on and he's not even trying, but it screams cool."

My favourite place
PORTSTEWART, IRELAND

"My parents are Irish and we go back now and then 'cos I grew up in London. As much as I love London, you don't really realise how much the place is doing your head in until you go to somewhere that's the complete opposite, like Ireland. There's a place called Portstewart, which is basically a harbour with a bunch of people walking round eating ice cream in the rain."

My favourite track to DJ
SMITH – 'BABY IT'S YOU'

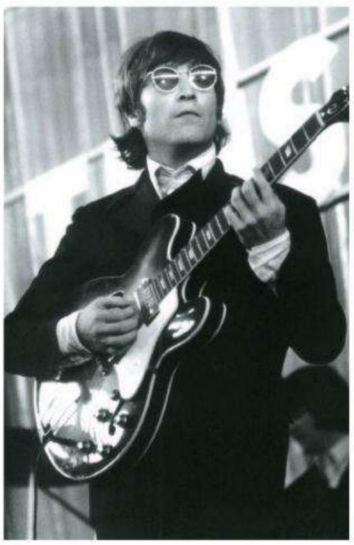
"There's a Tarantino film called *Death Proof* – it's not very good but the soundtrack is. And there's a version of this old tune by this girl called Smith. I've looked her up, and I can't really find much else on her. But it kind of gets people moving – they're like, 'Who's this cool dude on the decks?'"

The first song that I fell in love with
LOUIS PRIMA – 'I WANNA BE LIKE YOU'

"Technically it was probably from *The Jungle Book*. I don't know how old I would have been, but I went absolutely mental for it when I was a kid. I still love it now, you know."

My favourite painting
VAN GOGH – *STARRY NIGHT OVER THE RHONE*

"It sticks in my mind, that swirly sort of thing – you know, where you paint night skies and it almost looks like a Paisley pattern. It's mad 'cos he's at a certain point of his career where everything had to look like it was catching fire, and at the time with all the other things going on, he had real balls to put that aggressive passion into that sort of work when no-one's fuckin' buying it."



Clockwise from main: Eugene looks back to his formative influences; John Lennon in 1966; *The Jungle Book*; Van Gogh's *Starry Night Over The Rhone*; Oasis' 'Standing On The Shoulder Of Giants'; Dylan's 'Blonde On Blonde'; *Mad Men*

WORDS: ANNA CONRAD PHOTOS: DISNEY/ALLSTAR, REX, GETTY

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

JOSH WEHLE

ABOUT TO BREAK

JOEY BADA$$

Seventeen-year-old Brooklynite who's pushing rap's mysticism to the extreme

"I had a new idea for the track we were talking about," says Joey Bada$$'s manager as he shuts us in an office next to the insanely fancy studio where Pro Era, Joey's crew, are hanging out eating sticky chicken wings in between photoshoots. Joey nods at him. "Third-eye shit."

Third-eye shit? "That's everything," Joey says. "How we live, how we communicate. It's a spiritual thing." At 17, Jo-Vaughn Scott has just trumped A$AP Rocky to become the most hyped hip-hop act to emerge from New York this year. Since the video for 'Survival Tactics' went up on YouTube in February, Joey has put out an album, '1999'. He's also released a mixtape of outtakes, 'Rejex'; trailed round his high school in Brooklyn for the *New York Times*; earned comparisons to Nas and rapped over tracks by MF Doom.

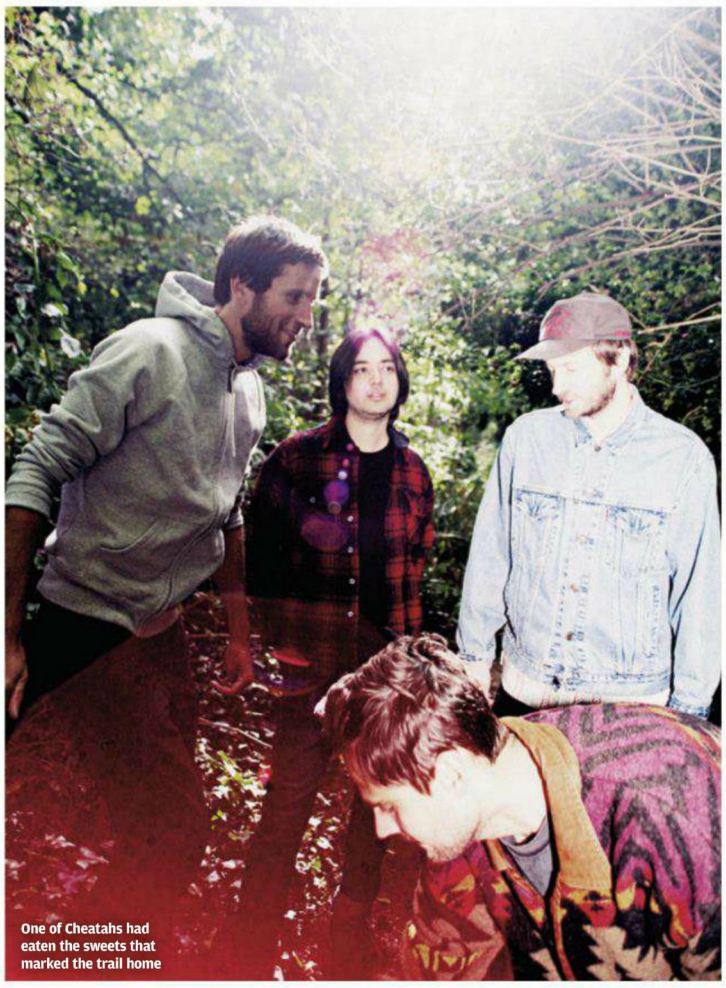
But as he sits listening to the 12 other members of Pro Era (the 'pro' is short for 'progressive') freestyling into camera lenses under glass chandeliers, Joey is humble about his place within the crew. "I'm pretty quiet," he says. "I'm a leader among leaders."

Likewise, his lyrics are smart and, thankfully, devoid of the meaningless swagger that infects other rappers of his generation. 'Hardknock' is a ballad-tempo indictment of gang life that sees Joey turn away from violence because "*one day I'm tryna have a wife and kids*", while 'Survival Tactics' – featuring another Pro Era artist, Capital STEEZ – cranks up the tempo for a brassy, pun-riddled poke at the glorification of gun culture. Joey signs off the track's video by shooting a bright orange water gun at the camera.

Both feature on '1999', which was named for its allusions to Y2K and the apocalypse. "People said that the world was ending in 1999, and then people said that the world is going to end in 2012," Joey explains. The next Pro Era EP, 'PEEP The Apocalypse', is out in December this year – precisely the time when Nostradamus devotees think it's all going to be over for the human race. Not that Joey is worried. "We're about to enter the age of Aquarius," he says, "and I'm a Capricorn-Aquarius." Not since Wu-Tang has hip-hop been so mystical. Even without the third-eye shit, the future for Joey Badda$$ looks... progressive. ***Hazel Sheffield***

NEED TO KNOW

BASED: Brooklyn
FOR FANS OF: Nas, MF Doom
BUY IT: '1999' is out now. 'Rejex' is available as a free download
SEE HIM LIVE: He'll be back in the UK in early 2013
BELIEVE IT OR NOT: Joey went to the same school that Beastie Boys' Adam Yauch attended



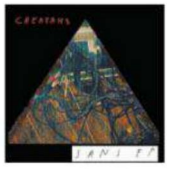
One of Cheatahs had eaten the sweets that marked the trail home

RADAR REVIEW

CHEATAHS

SANS EP

Wichita



There will come a time when the current glut of '90s-aping bands will have to hang up their plaid jackets as the rest of the world realises that copying Teenage Fanclub and saying "rad" a lot is not really a long-term career plan. However, we're not at that juncture quite yet and Cheatahs, freshly signed to Wichita (also home to Best Coast and Les Savy Fav), are making one of the more convincing arguments for why it's still OK to spend our days living like it's 1993.

This four-track EP packs in more than your recommended daily dose of scuzzy riffs and DIY dynamics, offering a glimpse of a band who could possibly be onto something with the potential to fill venues considerably larger than their own living rooms. OK, so a lot of 'SANS' sounds like music for people who pine for the return of Male Bonding and Yuck rather than vintage Dinosaur Jr, but the London-based band favour well-written songs with multiple textures rather than playing lo-fi dress up and coasting by on a wave of fuzz.

Opener 'The Swan' starts off with one of the best riffs of the year, a wall of noise that propels singer James Wignall and his strong sense of melody high above the surf until he's high-fiving the sun. Similarly, 'Fountain Park' and 'Flake' are promising, Wignall's drowsy vocals sounding dreamy but never like he's actually nodding off. Guitars are pummelled throughout and the band's live sound, as those who caught them on their recent support slot with The Cribs will testify, has been captured pretty well.

Ultimately though, 'SANS' seems let down by its own limitations. Throw a dart into Dalston and you'll hit five other bands exactly like Cheatahs. Yeah, they're good, but good enough to get people knocking down doors to hear more? Not on this evidence.

David Renshaw

6

DOWNLOAD: 'The Swan', 'Flake'

BAND CRUSH

Micachu on her favourite new act

TheeSatisfaction have cool beats, and are nice people with the perfect attitude. Basically they're the sister group of Shabazz Palaces. We met them in Seattle, and it was odd to see them in real life after having a YouTube fixation on them! They were shorter than I had expected and really, really easy going people. They're fucking great.

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 LOOM

If you've witnessed one of Loom's low-key gigs recently, you'll know the power of their performance. Prowling the stage with a permanent scowl, Tarik Badwan (brother of The Horrors' Faris) stalks like a menace to society, eyeballing crowds like he's picking out his next victim. It's a sinister, thrilling experience that's got those in the know gushing about the secretive Leamington Spa-based band. Now ready to step out of the shadows, they're set to release a three-track cassette single on new label Heart Throb on December 3 and head into the studio with Jim Sclavunos (Bad Seeds, The Cramps) to record their debut single proper this month – an inspired choice given their dark, lurching punk and ominous onstage theatrics.

2 EDDI FRONT

Effortlessly elegant Brooklyn newcomer Eddi Front sounds like she was born to sing in old black-and-white Hollywood classic movies. Here in the 21st century, she's released her self-titled debut EP on Best Fit Recordings, featuring four stark, stirring tracks with a dusting of poised but haunting vintage glamour.

3 BIG EYES

All jilted lovers eventually find their rebound. On her band's fiery new single, 'Fly Back From The Moon', Kate Eldridge perfectly captures the euphoric desperation of a post-breakup new relationship. Eldridge's wound is still uncomfortably raw, but the song – with its snarling surf-punk riff – makes clear she has no intention of ever looking back.

4 DEXTERS

This lot are born-and-bred east London, but sound-wise are as far away from 'east London' as is physically possible: they deal in svelte, high-energy guitar anthems of which ace forthcoming debut single 'Recover' is typical. Check out its video, which was shot in lead singer Tom's mum's council flat.

5 BLOODY KNEES

Mind-melting pop-punk glam and spiffing riffing doom – and dead ringers for fellow Cambridge upstarts Ill Murray. With live shows steeped in singalongs, reverb and sweat by the fuck-load, Bloody Knees probs idolise Green Day, but songs such as 'Ears, Eyes, Ohs And Yous' pencil in a long and propitious path ahead.

PHOTOS: ROBIN CHRISTIAN, ANDY WILLSHER BUZZ WORDS: JONATHAN GARRETT, RHIAN DALY, HUW OLIVER, HAMISH MACBAIN

SCENE REPORT

THE DRUMS: BREAKING NEW WAVES

Jacob Graham digs deep into the thrift store of future music

At this point you probably have a good idea what I'm about to share with you. I hope you're the sort that feels sentimental around this time of year. Unfortunately this is a constant state for me – yes, it's quite unpleasant. Anyway...

Dylan Mondegreen is a pseudonym for Norwegian recording artist Børge Sildnes and if you're at all familiar with the top-notch quality these Scandinavian indie-pop artists are capable of... all I'm sayin' is if his live show is any good, Jens Lekman will be nervous. Dylan Mondegreen's new self-titled album was produced by Ian Catt, best known for his work with Saint Etienne, The Field Mice and other Sarah Records bands.

Then we have **Spectral Park**, a lo-fi, garage-pop band from somewhere in the UK (they're quite shy). Their music, on the other hand, is anything but shy. It's a free-for-all of stereophonic sound! They're like the love-child of The Zombies and Raymond Scott or a rejected educational film soundtrack. Keep an eye on this one.

Dream Affair are a three-piece from NYC. Like most of the bands around the Weird camp, Dream Affair do an amazing job of taking something old and rare and keeping it pure. Their new cassette, 'Aborted State', could be from 1982. If it ain't broke...

Speaking of all that cold wave, post-punk stuff, **Sixth June** are an attractive young couple from Berlin putting the minimal back in minimal electronic. In keeping with their minimal theme, I'll leave it at that.

And lastly, **Noir Deco** is a mysterious new project from Newcastle. Instrumental electronic music in the vein of Vangelis and John Carpenter, it's described as "the spirit of Miami and the dark underworld soundscapes of the past". I've been to Miami and this is way cooler. It's the futurism of the past from the present. Who can keep up these days?

NEXT WEEK'S COLUMNIST: Huw Stephens

Jacob's Top 5

Dylan Mondegreen
'The Heart Is A Muscle'

Spectral Park
'Colours'

Dream Affair
'Aborted State'

Sixth June
'Back For A Day'

Noir Deco
'Silence And Echoes'

5 To See

This week's unmissable new music shows

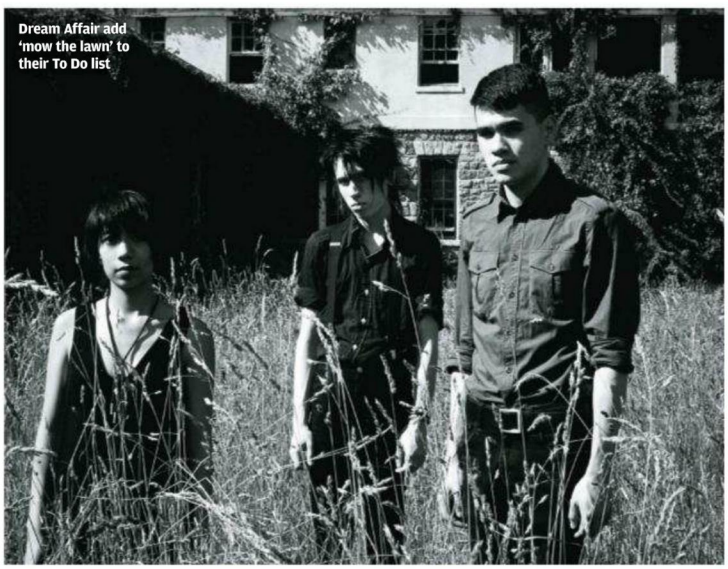
THE SUNDOWNERS
Zanzibar, Liverpool, Nov 23

TROUMACA
Rainbow, Birmingham, Nov 24

DIIV
Broadcast, Glasgow, Nov 24

FOXYGEN
(below) Sebright Arms, London, Nov 26

IROK
Barfly, London, Nov 27



Dream Affair add 'mow the lawn' to their To Do list

RICHARD JOHNSON; LOIC DUQUENOIS; PIETER M VAN HATTEM

The campaign to make the cardigan cool begins here

ELECTRIC GUEST

LA CIGALLE, PARIS FRIDAY, NOVEMBER 9

CAUGHT LIVE

Tonight's headliners, The Vaccines, may be filling arenas back home, but here it seems they're lagging behind their support act in terms of status. In France, Electric Guest's single 'This Head I Hold' has been in the charts for over half a year – you can tell by the ecstatic shrieks that greet its tinkling piano intro towards the end of the set. Plus, while both of Justin and co's albums have failed to trouble the Top 50 here, EG's album 'Mondo' went in at 32 in April, and *still* lingers in the lower reaches.

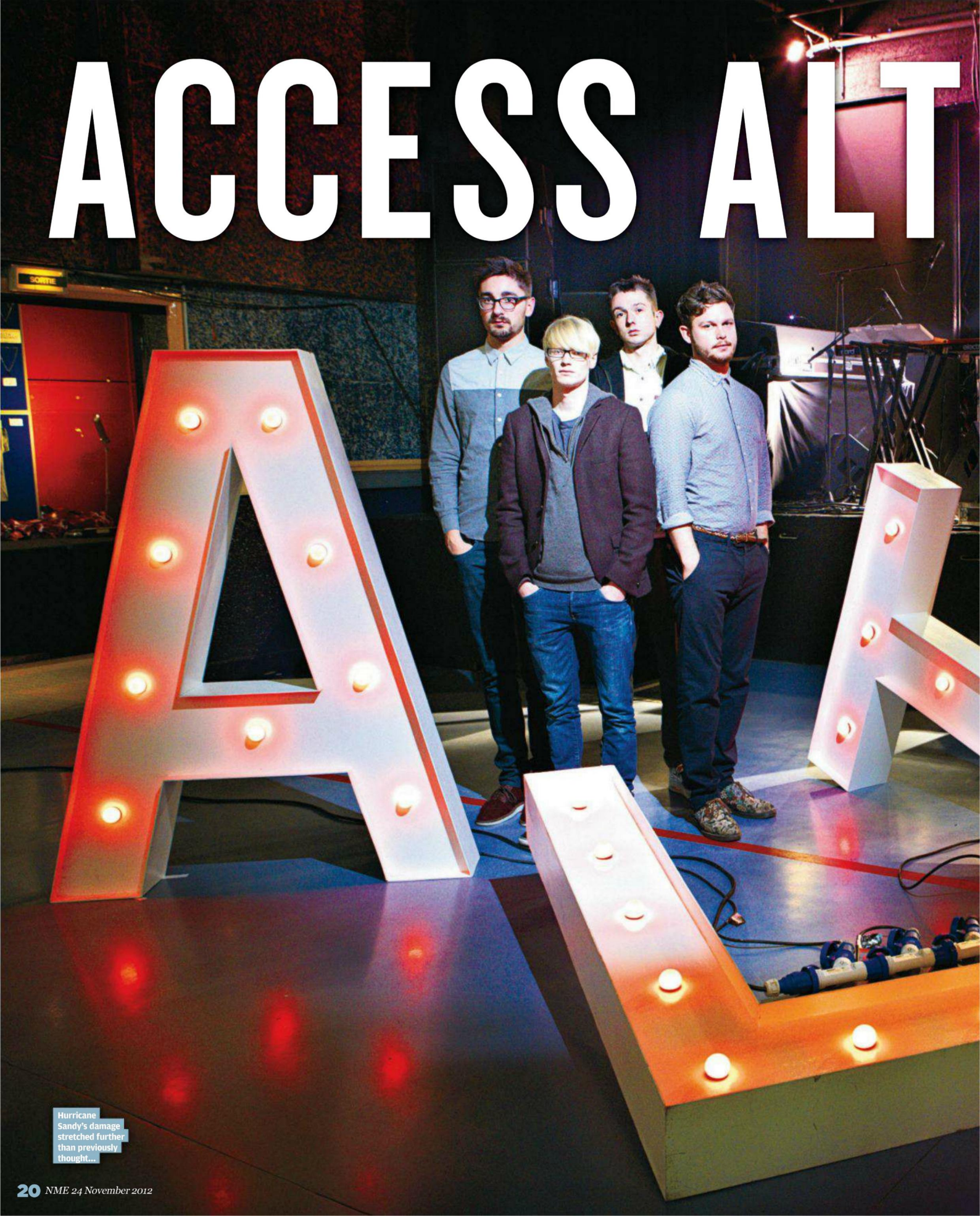
According to their producer and friend Danger Mouse, singer Asa Taccone was not confident about either his voice or his ability to perform the songs on said album. But that was a while ago now, and things have clearly changed. He might later make a gag in the dressing room about how the band "were great, apart from the singer", but onstage he moves and grooves and croons like Wham!-era George Michael if he'd been a bit worried what Pitchfork might think: all theatrical hand gestures and gyrating knees.

For all this, though, it's the songs that are the real stars: the super-upbeat 'Waves' is Amy Winehouse's version of 'Valerie' gone falsetto; the slower, stoned likes of 'Amber', 'American Daydream' and the nine-minute 'Troubleman' most exhibit the atmospheric (and good) influence of DM; 'The Bait' has the same kind of stomp that made Battles' 'Atlas' good fun, while 'This Head I Hold' deserves every scream it elicits. They close with 'Mondo' opener 'Holes', which in its recorded guise sounds like an 8-bit, er, sweet symphony, but tonight is a strident full-stop.

> ***For all the theatre, it's the songs that are the real stars***

France has already fallen hook, line and sinker. On this showing, and with some UK dates set for next year, you might well be joining them. ***Hamish MacBain***

ACCESS ALT



Hurricane Sandy's damage stretched further than previously thought...

AREAS

Alt J's amazing debut might have won the Mercury prize, but what do you *really* know about the year's most talked about breakthrough album? Jenny Stevens – with the help of the band – pulls 'An Awesome Wave' to pieces

Photos by Dean Chalkley

"THE TRIANGLE IS THE SANSKRIT SYMBOL FOR VAGINA"

JOE NEWMAN

Clambering off a bus parked outside a Soviet-style concrete leisure centre in the sleepy French town of Évreux, Alt-J couldn't be further away from the pomp and fuss of their Mercury Prize win, which came just a few days earlier.

"Joe and Gus are in the shower together. Quite literally," bassist Gwil explains, leaning against the red, wood-chipped walls of this sports-hall-cum-gig venue. "There are two swimming pool shower cubicles facing each other, and there's no door!"

While some bands might still be drinking their way through their £20,000 Mercury Prize cheque, Alt-J's day-to-day existence hasn't changed much: they're back on the road in Europe already. "The day after winning the Mercury we went back on tour," says now freshly scrubbed keyboardist Gus, topless as the band's tour manager tries to iron his shirt on a beach towel spread between a kettle and plate of dubious-smelling sandwich meat. "It's healthy being away from it all and touring. If we were having time off, we'd be in London going out every night."

It's a fitting work ethic for a band who have spent most of this year watching from various locations around Europe, Australia and the US as the UK fell in love with their debut album, 'An Awesome Wave' – a seamless packaging of the weirdest and wonkiest elements of post-rock, dubstep, folk and electronica into 2012's most startling pop record.

"We've been on tour for most of the year so we only realised the success of the album once we'd spoken to our friends and family," Gwil says. Gus chips in: "We were in America and every time fans came to speak to us our guitar tech Bobby was like, 'Oh my God guys, when you get back to England you're gonna need me – 'cos I've got a knife. It's gonna be crazy!'" And it was. Their sell-out London show a few days later saw the police in attendance to control the crowds.

But what lies behind 'An Awesome Wave' is not only its masterly genre-mashing alt-pop, but its rabbit warren of influences – from art, film and books, to love, prostitutes and Southampton's most notorious gangs. So allow Alt-J to explain exactly what lies beneath the skin of 2012's biggest musical triumph...

Turn over for the ultimate anatomy of Alt-J's album ▷

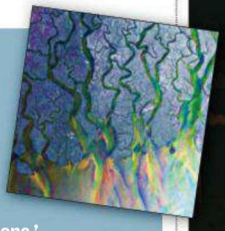
ANATOMY OF ALT-J'S ALBUM

TRIANGLES (AND VAGINAS)

There's a knack to the Alt-J salute – a four-fingered superfan hand gesture that's become commonplace in the front rows of their gigs. Gus explains: "You take the first and middle finger of your right hand against the first finger of your left hand, then put the thumbs together." Where did this three-sided obsession come from? "When we called ourselves Alt-J it was originally meant to be Delta – because it's actually the delta symbol, not a triangle," Gus says. "So when we were doing artwork it was natural to include the delta symbol in it, and it looks like a triangle." For Joe there's a more explicit undertone. "When I sing that line on 'Tessellate', "*Triangles are my favourite shape*", it's... erm... it's the spiritual Sanskrit symbol for vagina."

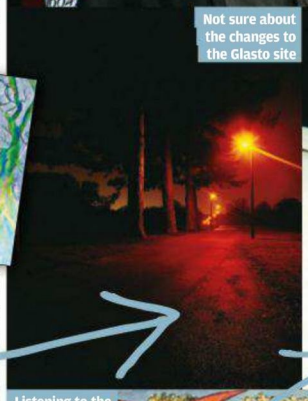
SEX! (OR SPOONING)

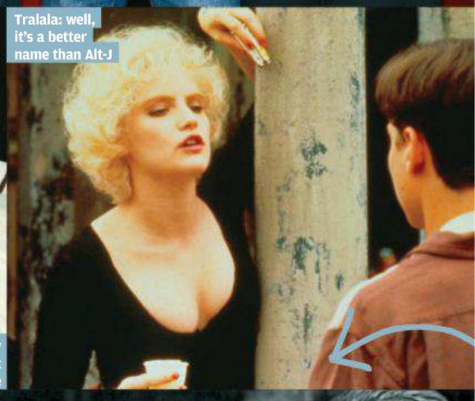
In quite possibly the nerdiest sexual metaphor in indie-pop history, Joe croons, "*Until morning comes, let's tessellate*" on 'Tessellate'. "I wrote it when I was going out with my ex-girlfriend," he says. "I told her it was about spooning, but I've been telling everyone it's about sex! Now I don't know! I started going out with someone else and the song's about getting over her while I was going out with my [new] girlfriend. The line "*Chunks of you will sink down to seals*" is about her memory being ripped apart."



THE GANGES DELTA

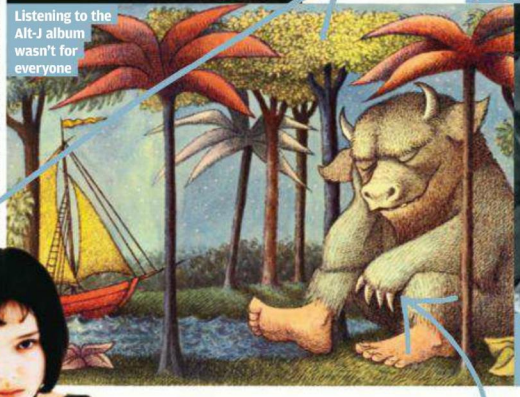
GWIL: "It was an hour before our artwork was due so we started Google image searching 'Delta', which came up with rivers. This image came up from the European Space Agency's website and we were like, 'Wow. That's the one.' We couldn't work out what it was at first but it's a thermal image from space of the Ganges Delta."





SOUTHAMPTON COMMON

Mentioned in both 'Fitzpleasure' and 'Bloodflood', The Common is a park in Southampton, the city Joe grew up in. "You get a few unsavoury characters there sometimes," he shudders. "My first experience of pornography was when I was walking on Southampton Common with my mate. We saw these two guys walk out the bushes together and when we walked over there was porn everywhere. They'd clearly just been sitting in that bush bashing one out together."



BIG PUNISHER

Joe: "The line '*Dead in the middle of the C-O double M-O-N*' on 'Fitzpleasure' is inspired by Big Punisher's track 'Twinz'. It goes: '*Dead in the middle of Little Italy/Little did we know that we riddle some middlemen who didn't do diddly*'. There's a gang in Southampton called the Mandela Boys. We were scared shitless of them when we were kids. The line, '*Little did I know then that the Mandela Boys soon become Mandela Men*' is me wondering whether they're still in the gang or if they've just all got jobs and kids now."

NATALIE PORTMAN

Ever wondered who the 'Matilda' in question on arguably Alt-J's best song is? Joe: "When I was about 12, the film *Leon* had a major effect on me. Matilda [played by Natalie Portman] is this amazing character. All her family are killed and she forces Leon the hitman to be friends with her so she can get revenge. I was sucked in by her. I had a boy crush on Leon and a girl crush on Matilda."

WHERE THE WILD THINGS ARE

Maurice Sendak's picture book gets a nod in 'Breezeblocks'. Gus: "It's that idea that you love someone so much that you don't want to let them go. It's like in the book when Max wants to leave and they're like, 'Please don't go, we'll eat you up'. It sounds a bit like "*I'll eat YOUR hole*", not "*I'll eat you whole*", which is obviously something very different, so I'm always really careful about how I pronounce it now."

ROBERT CAPO AND GERDA TARO

For two of the album's more esoteric references, 'Taro' pays tribute to two 20th century war photographers: Robert Capo, who died after stepping on a landmine in Indochina, and Gerda Taro, who was killed by a tank in the Spanish Civil War. "The song's about that period just before he steps on the landmine," Joe says. "The

two seconds before and two seconds after. It's a four-minute song about four seconds."

SINGING IN THE BATH

"Joe's voice is so distinct, it's probably the one constant thing on the album," says Gwil. "It meant we could bend genres and do shit that sounds good because we didn't have to worry about having a 'band sound' because Joe's voice is the consistent thing." It's a marked scrawl that took a lot of honing, Joe readily admits. "I'd sing a lot in the bath," he says. "The acoustics are so good, I'd just sing along in the bathroom and work at it. Also your voice is better in the bathroom with all the steam."

MACHINE DRUMMING

"I wanted the drums to sound like a drum machine," Thom says. "If you have a folk song and add dubstep drums it changes it completely. I tried to give that different angle on my drumming."

THOM'S TOP FIVE DRUMMERS

1. ED CUNNINGHAM (Deftones)
"He's been my biggest influence. He's very good at ghost notes and off-beats."

2. HUDSON MOHAWKE
"I know he's not a drummer but he makes amazing beats. That's just as hard."

3. THOMAS HAAKE (Meshuggah)
"They're a Swedish progressive metal band. There's about eight different beats going on at the same time."

4. DAVE GROHL
"I just love Nirvana."

5. DYLAN ELISE
"I've only ever seen him on YouTube – he plays at carnivals. He's just incredibly quick and precise."

Grohl: "I'm definitely better than the Mohawke guy"

LAST EXIT TO BROOKLYN

'Fitzpleasure' is centred around author Hubert Selby Jr's prostitute character Tralala in the 1989 movie adaptation of *Last Exit To Brooklyn*. "What happens to her at the end of the chapter is basically gang rape. It's really nasty," Joe explains. "The line '*In your snatch fits pleasure, a broomstick pleasure*' is about the breaking point of the book where she's lying passed out, bleeding on the floor of a car park behind a dirty, seedy bar in Brooklyn. This group of feral kids do their business on her while she's passed out. Then one of them shoves a broom-handle up her. It's so horrible. I'm not trying to glamorise it – it was just so powerful."

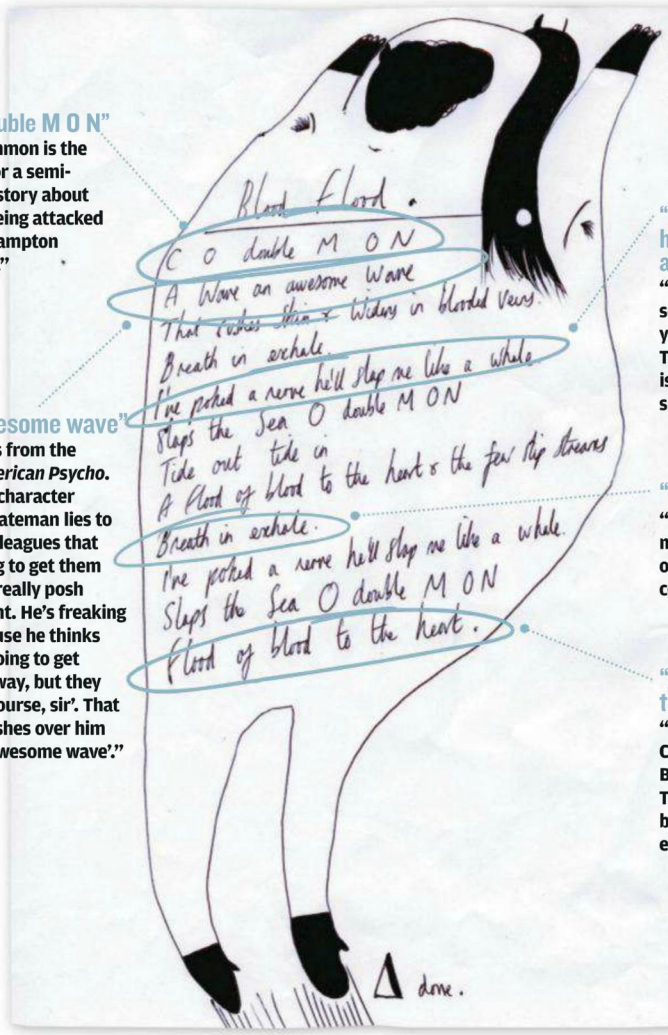
THE SECRET SOUNDS

'An Awesome Wave' is littered with almost hidden soundbites you might have missed. Here's a few you can search for:

- You can hear Joe and producer Charlie Andrew having a chat with the studio's cleaning lady on 'Interlude 2'
- As the studio wasn't soundproofed, you can hear the sound of a bus braking on 'Matilda'
- **Gwil:** "In one of the interludes you can hear Joe put down his cup of tea. Because of the reverb effect being used it sounds really weird and clattery."
- The kids on 'Blood Flood' and 'Taro' are from St Ronan's School Choir in Kent.

SOME AWESOME LYRICS

Singer Joe Newman wrote out and explained the lyrics to his favourite song on the album – here's the results



"C O double M O N"
"The Common is the setting for a semi-fictional story about almost being attacked on Southampton Common."

"An awesome wave"
"It comes from the book *American Psycho*. The lead character Patrick Bateman lies to all his colleagues that he's going to get them into this really posh restaurant. He's freaking out because he thinks they're going to get turned away, but they say, 'Of course, sir'. That relief washes over him 'like an awesome wave'."

"I've poked a nerve he'll slap me like a whale"
"That's all about someone coming up to you and being violent. That cold, hard slap is like a whale's fin slapping the sea."

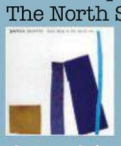
"Breathe in exhale"
"When you're in panic mode and you're in fear of your life you have to control your breathing."

"A flood of blood to the heart"
"It's a reference to Coldplay's 'A Rush Of Blood To The Head'. There's this surge of blood going through everything."

The albums that inspired 'An Awesome Wave'

The sounds Alt-J were funnelling into their own debut

PORTICO QUARTET
'Knee-Deep In The North Sea'



GWIL: "The title song is the best song of the noughties. They were such a huge influence we actually namechecked them in 'Dissolve Me'."

PJ HARVEY
'Let England Shake'

JOE: "It's obviously a great record. I really loved the mood of absolutely everything on that album so I have to admit that I took some of the ideas for the song 'Taro' from there."

CLAP YOUR HANDS SAY YEAH
'Clap Your Hands Say Yeah'

GUS: "When we first started I thought we sounded like them. They used interludes and I wanted to bring that to our music."

RADIOHEAD
'In Rainbows'

THOM: "This record made me open my mind to different things and be a bit more loose in my influences. 'In Rainbows' really was my gateway to other musical genres."

JOHNNY FLYNN
"His song 'The Wrote And The Writ' is so great," Gwil says of the acoustic-wielding folker. "We used a line and referenced it in 'Matilda'."

ACID (OR A LACK THEREOF)
"A lot of fans think the line "*Two tabs on your tongue*" in 'Dissolve Me' is about acid," says Joe. "But it's not. I imagined a pill you could take that would dissolve a memory of someone."

PI
"There is a reference to pi in 'Taro'," says Joe. "It's about death, though, and the idea of entering into eternity, into this endless empty space where you don't exist."

LEGO
Joe: "When I was younger I used to build guns out of Lego and I only used blue and white bricks 'cos they were the best colours. That's where the opening line in 'Ms' comes from."

CHOIRS (AND ED BANGER)
"I used to sing in a cathedral choir," says Gus. "When I was at uni I got into early medieval and Elizabethan choral music. I got into Ed Banger at the same time."

THE GOOD, THE BAD AND THE UGLY
The spaghetti western gets a cameo appearance in 'Tessellate'. The line: "*Three guns, one goes off/One's empty, one's not quick enough*" nods to the showdown at the end.

An awesome future

How is that Mercury Prize win going to affect Alt-J?

"Well, look what it did for Speech Debelle"

JOE: "Even though our day-to-day lives haven't changed, we know our career has taken this leap into the unknown. More people will know about us. We'll get higher sales. We'll play bigger venues. We'll be jetsetting more than we actually do. That's pretty scary."

GWIL: "If I paused and thought about it, it'd completely freak me out. It's the only award in music that I know about. Every year I'd listen to everything on that shortlist. It's like the music Turner Prize – it's THAT big a deal."

NOW MEET THE MEN WHO MADE IT

JOE NEWMAN

ROLE: Singer, songwriter and chief guardian of the band's "creative well-being". **FAVOURITE ALBUM EVER:** Philip Glass – 'Koyaanisqatsi' "It's not just an album, it's the best music video of all time, which is film-length." **FAVOURITE NEW BAND:** Princess Chelsea "She's from New Zealand and her album came out in the UK this year. It's like Disney pop, but dark and DIY." **MUSICAL HERO:** Otis Redding "His voice is the most immaculate thing ever." **JOE ON THOM:** "He totally devours new music. He can be cocky and arrogant but comes up with these moments of absolute genius."

GWIL SAINSBURY

ROLE: Bassist, stoner and problem solver. **FAVOURITE ALBUM EVER:** Pink Floyd, 'The Dark Side Of The Moon' "It's like a proper journey and you can really get lost in it." **FAVOURITE NEW BAND:** Stealing Sheep "They're like three white witches meeting in a forest and making sick, sick music." **MUSICAL HERO:** Philip Glass "He's managed to make an entire career out of just one riff, but his music's always so interesting." **GWIL ON JOE:** "I'd never paid that much attention to his lyrics before, because it's your mate talking about girls. But when I got the lyric sheets I realised that they're good."

GUS UNGER-HAMILTON

ROLE: Keyboards, glock, Jack-of-all-trades, chief band organiser. **FAVOURITE ALBUM EVER:** The Velvet Underground – 'White Light/White Heat' "I like the story of Lou Reed being ill and the band jamming without him. It's an album for non-lead singers." **FAVOURITE NEW BAND:** Haim "I love the harmonies, I love the way they have no lead singer." **MUSICAL HERO:** Alan Lomax "Everyone knows him for his work with blues artists but he went all over England and Scotland and recorded in all kinds of places." **GUS ON GWIL:** "He likes smoking weed. He's got strange eating habits."

THOM GREEN

ROLE: Drummer, new music obsessive. **FAVOURITE ALBUM EVER:** Deftones – 'Adrenaline' "My favourite drummer Ed Cunningham makes the band. He gives it that extra drive and character." **FAVOURITE NEW BAND:** DJ Slink "He does remixes of really popular dubstep and hip-hop music and somehow makes the tracks even heavier and even more edgy and abrasive." **MUSICAL HERO:** Thom Yorke "If we were to send someone into space and said, 'This is what a musician looks like', it'd be him." **THOM ON GUS:** "He's quite business-minded and responsible."

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30 Years On: Still Can't Beat It

Few albums truly change the world. But, in 1982, Michael Jackson released 'Thriller' to huge critical acclaim. It went on to sell over 70 million copies, reinventing the pop video and revitalising the music industry along the way. Not even Jacko could ever top that. Barry Nicolson hails the original pop masterpiece

The first time Michael Jackson almost abandoned 'Thriller', it was because he thought it wasn't good enough. The second time, it was because he wasn't sure we were deserving of it.

After hearing the album played back to him for the first time, Jackson fled the studio in tears. It was a disaster. The mixing process had been rushed to meet the record company's deadline, and the results, everyone agreed, were unreleasable. Jackson was inconsolable: the album he had harboured such massive hopes for was now nothing more than a waste of eight weeks and $750,000.

After a few days of reflection, however, he decided to try and salvage the record by remixing it. This was a costly and painstaking process that nonetheless proved to be the shrewdest investment he ever made. When the new mix was completed, everyone agreed that it had been worth it; Jackson himself couldn't have been happier with the results. Then producer Quincy Jones made what might have been the most disastrous offhand comment in the history of pop music.

Jones told Jackson that he reckoned 'Thriller' might sell 'only' two million copies, owing to a general industry-wide stagnation in album sales. Jackson was furious, and viewed Jones' pessimism as a betrayal of belief. Incensed, he told his label, CBS, that if Jones was right, he would rather see the album go unreleased than unappreciated. It took a frantic last-minute phone call from Walter Yetnikoff, head of CBS, to finally talk him down.

Be thankful that he did. Today, trying to imagine the last 30 years of popular music without 'Thriller' is like trying to imagine mankind before our mastery of fire: an abstract and ungraspable concept. It was meant to be this way. 'Thriller' was never conceived of as just another album. No album is, of course, but Jackson's ambitions for his sixth solo record were unique in their immensity.

"Ever since I was a little boy," Jackson wrote, "I had dreamed of creating the biggest-selling record of all time. Remember, I grew up knowing the industry, understanding the goals, and being told what was and was not possible. I wanted to do something special... I knew what we could do with that record. We had a great team there, a lot of talent and good ideas, and I knew we could do anything."

When asked about the album years later, Quincy Jones remarked how its ultimate legacy was to "[inspire] black artists not to look at themselves in a limited way. Before Michael, those kinds of sales had never happened for a black artist. Michael did it. He did it for the first time."

It's worth looking at what "those kinds of sales" are. 'Thriller' is the biggest-selling album there's ever been, and – it's safe to assume – ever will be. To date, it has sold somewhere in the region of 70–110 million copies (it gets hard to verify after the 70 million mark), and at its peak, 500,000 copies flew off the shelves every week. In the words of Jackson's biographer, J Randy Taraborrelli: "At some point, 'Thriller' stopped selling like a leisure item – like a magazine, a toy, tickets to a movie – and started selling like a household staple."

No album had ever been so popular. The subsequent changes wrought by 'Thriller' on the music industry ▶

The 'Billie Jean' video: the floor was on the blink again

"I want it played at my funeral"

What the new generation make of 'Thriller'

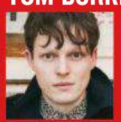
JESSIE WARE

"The influence of 'Thriller' is inescapable. The arrangements of the songs alone are just ridiculously sensational. I really love the relationship he had with Quincy Jones on that record."

HAIM

"Both Jackson and Jones were great at mixing genres, which is huge for us. What has really inspired were the demos he made for most of the songs on the record. They are floating around YouTube and sound super lo-fi. You can hear him forming the melodies on the spot!"

TOM BURKE, CITIZENS!



"We've listened to the album a lot this year on tour. The moment where the choir goes *"Woo-ha"* in 'Wanna Be Startin' Somethin" makes us generally lose our shit every time. I want 'The Girl Is Mine' to be played at my funeral. Just the spoken-word bit. Over and over again until everyone goes home."

"I knew we could do anything"

MICHAEL JACKSON

came not in ripples, but tsunamis. Black music had always been listened to (and appropriated by) white artists, but while Jackson was an established R&B superstar, his audience – like that of generations of African-American artists before him – was mostly limited to those who shared his skin colour. 'Thriller' was always intended to shatter that racial glass ceiling: from 'The Girl Is Mine', his unthreatening AOR&B duet with McCartney, to Eddie Van Halen's shredding guitar solo on 'Beat It', this was an album made with white audiences in mind, envisioned as the overlapping centre of a great musical Venn diagram bridging the worlds of pop, rock and R&B. Today, the worldwide success that African-American artists like Beyoncé, Rihanna and Kanye West take for granted is directly attributable to the album's status as the first truly pan-racial hit record. Soon after its release, the album was opening doors for people like Prince, Whitney Houston and Jackson's own sister Janet to cross over into the mainstream.

The record had an all-pervading influence not just on the racial diversity of pop music, but the sound of it, too. Neil Spencer, Editor of *NME* at the time of its release, recalls how, "In the *NME* office, there was a certain disregard for black American music, and Michael was considered to be at the lightweight end of it. But 'Thriller' marked a sea-change in the sound of R&B. That was Quincy Jones' doing – the grooves, the correct use of synthesizer, all that stuff. They were innovating, but they weren't innovating in a vacuum – I'd suggest they were listening to people like The Sugarhill Gang, Grandmaster Flash and George Clinton, to a degree. The difference was that they had huge amounts of money to perfect everything."

The album's nine songs – whittled down from a reported 300 – occupied an ideal middle ground between art and commerce, but the breaking of racial barriers and the incalculable effect it had on pop music thereafter are only part of the story. Jackson recognised early on the game-changing potential of MTV, which had launched in 1981. He foresaw music moving into a more visual realm. In the early '80s, music videos were at a rather crude stage of their development, regarded as little more than promotional tools; Jackson would soon elevate them to an artform.

"I would look at what people were doing with video," he said, "and I couldn't understand why so much of it seemed so primitive and weak. I saw kids watching and accepting boring videos because they had no alternatives. I wanted something that would glue you to the set, something you'd want to watch over and over. I wanted the most talented people in the business – the best cinematographer, the best director, the best lighting people we could get."

'Billie Jean' was the first video from 'Thriller', and it changed the fortunes of the fledgling station forever,

The 'Beat It' video: influential, sure. But those socks still look daft

"I wanted to glue you to the set"
MICHAEL JACKSON

Beat that!

Jacko's 'Thriller' in numbers

300
Number of songs originally in contention for 'Thriller' – whittled down to nine

$25,000
Average price of a music video in 1982. The 'Billie Jean' promo cost 10 times this

3
The number of studios Jackson and Quincy Jones were operating simultaneously

7
The number of songs from 'Thriller' that went on to become US Top 10 singles

105
Number of microphones used to record 'Thriller'. None have been used since

8
Grammy awards it won in 1984 – equalled by Carlos Santana in 2000

MJ and Quincy in 1984: Jones realises he's the only one not in fancy dress

McCartney and MJ: who would you rather date?

The Halloween special of *The Smurfs* was pretty sinister

though they had to be strong-armed by CBS into playlisting it (black artists were routinely deemed "not rock'n'roll enough" for MTV). It ultimately became the first promo by a black artist to receive heavy rotation on MTV, resulting in a 10 million jump in album sales and establishing the channel as a cultural phenomenon, but it was the promo for the album's title track that forever altered perceptions of what a music video could be.

Zombie dancer speaks!

Dancer Cheryl Sington on becoming undead for the 'Thriller' video

"Michael was a real perfectionist. At one point, we were standing in a particular position, and he went around us one by one to make sure our knees were at the same exact level. You had to hold it, you had to be there, and you had to work 100 per cent. And if, at any point in time, he was unhappy with something, you knew you would be gone. He fired quite a few people in the beginning.

"There's a small group of us who stay in contact, even though everybody's gone on to do different things. The cast party was done up in Neverland. I would see Michael occasionally in a rehearsal hall or dance studio, but by that point he'd taken off in terms of fame and became very reclusive."

Budgeted at an astronomical (even by today's standards) $500,000 (according to its director), 'Thriller' was a self-contained short film (Jackson refused to refer to them as 'videos') that ran to 14 minutes in length and came with its own hour-long making-of documentary. It featured Hollywood-level production values, was directed by *An American Werewolf In London* director John Landis, and had Oscar-winning make-up artist Rick Baker handling the special effects. In terms of cost, quality and ambition, nothing like 'Thriller' had ever been attempted, and the film quickly became a phenomenon; the cassette alone sold nine million copies, leading to a tripling of album sales. In 2009, it became the first music video inducted into the Library of Congress' National Film Registry. It's estimated to have been watched by four billion people, and even today its legacy is undimmed; whether it's the rise of music video as a medium, the long-form, cinematic promos by artists like Lana Del Rey and Kanye West or the viral video of inmates dancing to the song in a Filipino prison yard, 'Thriller' has a pop-cultural preeminence that no other video has ever had.

But then, it was always supposed to. The story of 'Thriller' is really the story of triumph – over race, over doubt, over budget. It's an album that almost single-handedly revitalised the flagging early-'80s music industry, made possible the age of the black megastar, exercised an unbroken artistic hegemony over the next 30 years of pop music, and established a new visual artform that would dominate the '80s and '90s. It's little wonder Jackson himself grew frustrated trying to top it: that's a list of accomplishments not meant to bettered by anything other than outright world peace. 'Thriller' was pop's last great singularity; there will never be another album like it.

Jacko chat

Michael on llamas, mannequins and mates: the best bits from his meandering 'Thriller' interviews

"I'VE ALWAYS HAD BOA CONSTRICTORS AND BEEN AMAZED BY SNAKES."

"Whenever I walk my llama [there's] bumper to bumper traffic, everybody wants to see him. They jump out of their cars and ask questions. He's really big, he's taller than I am."

"ON SUNDAY I FAST, I DON'T EAT ANYTHING. IT'S JUST SOMETHING EXCITING TO DO FOR MY BODY, AND I DANCE EVERY SUNDAY AND I FEEL BETTER DOING IT."

"I love to create magic, to put something together that's so unexpected that it blows people's heads off. Something ahead of the times. Five steps ahead of what people are thinking."

"I DON'T CARE ABOUT EVERYDAY CLOTHES. I LOVE PUTTING ON AN OUTFIT OR A COSTUME AND JUST LOOKING AT MYSELF IN THE MIRROR. BAGGY PANTS OR SOME REAL FUNKY SHOES AND A HAT AND JUST FEELING THE CHARACTER OF IT. THAT'S FUN TO ME."

"Know what I love? Mannequins. I imagine talking to them. I think I'm accompanying myself with friends I never had. I probably have two friends and I just got them."

"I LOVE PERFORMING, I WAS RAISED ON THE STAGE. WHEN I'M NOT ON THE STAGE, I'M NOT AS HAPPY AND EVERYTHING SEEMS TO BE FOREIGN OR NEW."

RETNA, REX, THE KOBAL COLLECTION, OPTIMUS PRODUCTIONS, EMILIE BAILEY

CHA'MONE, MU

The 'Thriller' dance is iconic, but only the special few can thrust a zombie crotch like Jacko. Are **Dog Is Dead** up to it?

"I thought it was quite easy, but then I watched the video last night and realised there's actually loads of crazy stuff," grimaces singer Rob Milton from fast-rising Nottingham indie lot Dog Is Dead. "Before, I just assumed it would be like the Macarena or something – learn it in five minutes..."

Not quite. Michael Jackson's 14-minute audio-visual opus that was the 'Thriller' video inspired a thousand copyists. So what better way to celebrate 30 years of 'Thriller' by grabbing a band, dragging them to Pineapple Dance Studios (home of telly twonk Louie Spence), sticking them in a red Jacko jacket and getting a professional choreographer to teach them those legendary, crotch-grabbing moves? Here's how they fared...

"THIS ONE KILLED IT"

TREV COLE (BASS)

Trev: "It was good, although it did remind me of how unfit I am. I felt like I picked it up eventually though. The hardest bit was trying to concentrate on doing a scary face and dancing in time, so god knows what expressions I was pulling in the end."

Anthony's verdict: "This one with the fuzzy hair absolutely killed it. He was doing small things that you wouldn't even notice, but obviously having taught this a lot, I notice them. He did a jump that was so in time, it impressed me a lot. And he's got the curly hair. He was the winner."

***NME*'s verdict:** Defied the brooding bass-player stereotype with surprising flamboyance. Throughout the dance process he led the group like a curly ginger beacon.

Thriller rating: 10/10

"FULL MARKS FOR EFFORT"

ROB MILTON (VOCALS/GUITAR)

Rob: "I think I slightly impressed myself. I always thought I was a not-very-good dancer, and now I think I'm an average-to-not-very-good dancer. If I had a few more days I'd be able to do it properly, but I'm proud of myself anyway."

Anthony's verdict: "He had some challenges to overcome, but full marks for effort. He gave it a good go, and for a complete novice he had a lot of energy and really tried hard. If he kept his arms a bit straighter then he would have had it down."

***NME*'s verdict:** Rob knows the power of freestyle dance – sometimes intentional, often not so much. Good high-fiving.

Thriller rating: 7.5/10

UTHAF**KERS!

MEET THE 'THRILLER' DRILLER

Anthony King has been teaching Jacko's moves for years – see *Anthony-king.com* for more

If you're after a man who knows his moonwalks from his zombie lurches, then choreographer and MJ aficionado Anthony King is your guy. Having started his 'Thriller' class 10 years ago after meeting Michael through his brother (who was, brilliantly, the singer's body double and used to play a decoy to help Jackson go unnoticed), King has been teaching beginners and pros ever since.

"Michael found out about the class and recommended it and since then it's been crazy," he says. "I've even taught it to Nick Mason from Pink Floyd. 'Thriller' is one of the first dances that reached all different ages. I can't think of anyone that's come anywhere near it since."

"HE COULD TEACH MICHAEL"

PAUL ROBERTS (GUITAR)

Paul: "It was fun. It was hard! There was a bit where the rhythm changed and that was pretty difficult. I was quite enjoying it, though; I really liked the claw movements. They made me feel happy."
Anthony's verdict: "He was the most enthusiastic. He gave it everything and a little bit more! I don't think even Michael knew some of those moves; Paul would have a few moves to teach Michael. I was impressed. Though he was the naughty one of the group."
***NME*'s verdict:** Paul enjoyed this far more than he wanted to let on. If you see a plaid-shirted boy pirouetting at the back of a tap-dancing class soon, chances are it's him.
Thriller rating: 9/10

"NO MAJOR ISSUES"

JOSS VAN WILDER (KEYBOARD)

Joss: "I always knew I was a bad dancer, but I never knew I was quite that bad. I think I got progressively worse. I can't do smooth movements; I trip over."
Anthony's verdict: "I actually thought he was pretty good. He fitted in with the group... and that's kind of it! There were no major issues!"
***NME*'s verdict:** Joss plays keyboards, which means his onstage moves are usually limited to the elbows. Great for zombie claw action, not so great for everything else.
Thriller rating: 8/10

"HE BROUGHT THE SOCKS"

DANIEL HARVEY (DRUMS)

Daniel: "I reckon I came somewhere in the middle. I had a lot of fun though. One day I'm sure 'Thriller' will come on in a club and we'll all go into this moderately shit dance that we only know a bit of..."
Anthony's verdict: "I liked this guy. He was the only one who had the Michael look; he even came with the shoes and socks. He was committed to the cause."
***NME*'s verdict:** All good bands know that image is half the battle, and Harvey's commitment to the Jacko aesthetic (at least from the ankles down) wins him a thumbs up.
Thriller rating: 8/10

WORDS: LISA WRIGHT PHOTOS: DAVID EDWARDS

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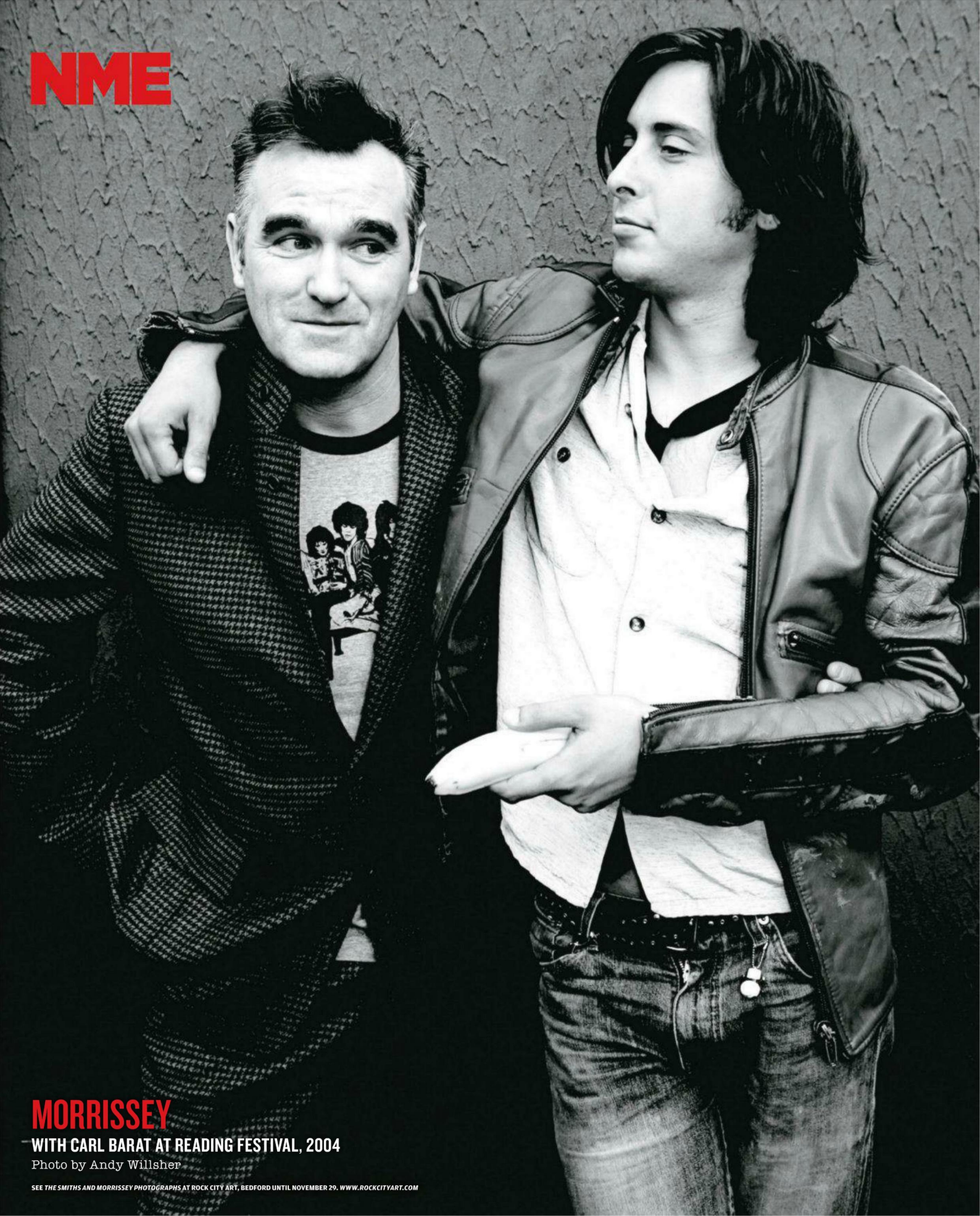

MORRISSEY

WITH CARL BARAT AT READING FESTIVAL, 2004

Photo by Andy Willsher

SEE *THE SMITHS AND MORRISSEY PHOTOGRAPHS* AT ROCK CITY ART, BEDFORD UNTIL NOVEMBER 29. *WWW.ROCKCITYART.COM*

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AT SALFORD LADS CLUB, 1985

Photo by Stephen Wright

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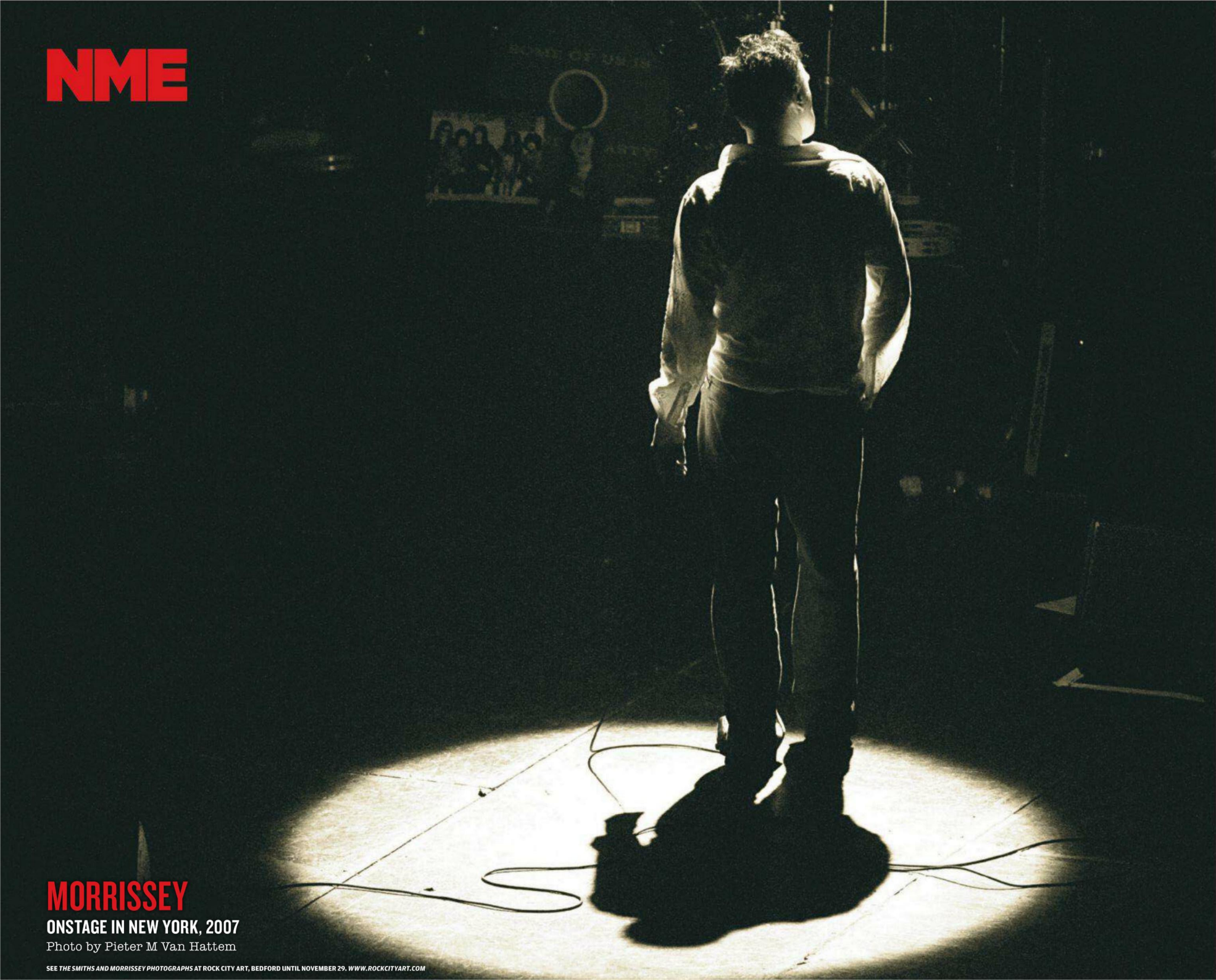

NME

MORRISSEY

ONSTAGE IN NEW YORK, 2007

Photo by Pieter M Van Hattem

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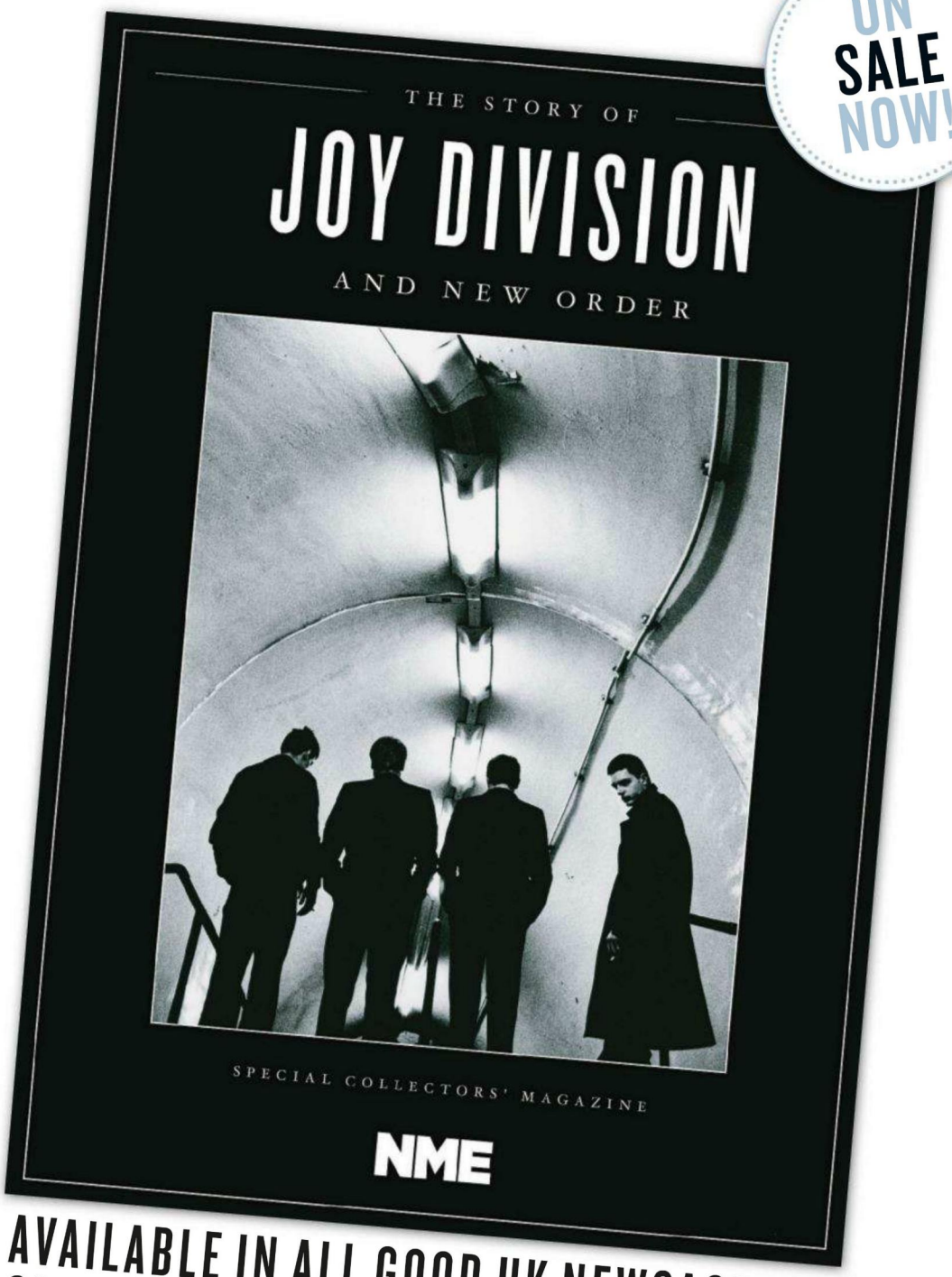

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ON THE ROAD SPECIAL

"We're going as fast as we can – one of us might die!"

Can east London's **Toy** survive their first UK tour? Or will the heckles and hard liquor finish them off? **Barry Nicolson** jumps in the van. **Photos: Dan Dennison**

Eyes staring out from faces like pissholes in the snow, the five members of Toy haunt the aisles of a supermarket on the outskirts of Sheffield like the restless spirits of long-dead prog wizards, seeking ingredients to counteract the effects of the night before. Vodka? Check. Tomato juice? Affirmative. Lea & Perrins, Tabasco sauce, black pepper? Let's fucking do this.

Piling back into the van – a charmingly shabby splitter adorned with ratty velvet drapes, Polaroids of previous occupants, and comically oversized cans of Danish lager hung from coat-hooks like hunting trophies – it's left to keyboardist (and qualified nurse) Alejandra Diez to engage in some mixology and rouse her bandmates. "Once you've taken into account all the accoutrements," opines bassist Maxim 'Panda' Barron, "the Bloody Mary is basically the closest an alcoholic gets to being healthy. Not that we're alcoholics, of course."

As we hit the road, 'Everybody's Talkin'", the 1969 classic sung by crooner Harry Nilsson, comes on the stereo to a unanimous roar of approval. Frontman Tom Dougall loudly declares the song, written by folkie Fred Neil, to be "maybe the greatest song ever written". We can't detect a morsel of irony or affectation in his voice.

I wasn't sure what to expect from my two days on the road with Toy, but it certainly wasn't this. The east London quintet's self-titled debut, released in September to whoops of acclaim, is a brooding (and brilliant) fugue of neo-psychedelia, beneath which thrums a propulsive motorik that we're fighting the urge to call 'krautadelica', mostly because they'd hate it (and have actually coined their own mock-genre, 'dreampunk', as a riposte to precisely that sort of pigeonholing). Under the hair and glares and vintage threads, however, what I didn't count on was a bunch of hard-partying Fred Neil enthusiasts.

Longtime friends and accomplices of The Horrors, Toy's residency at Dalston's Shacklewell Arms back in January was the making of them, at least as far as London's hipster class was concerned. But while the provinces can be unforgiving places for the capital's darlings, Toy aren't fazed. "I've heard loads of bands do get hassle about coming from east London," Tom later admits, "but we've never – knowingly – had any. I don't think we sound like your typical 'east London' band."

There's certainly nothing but love for them in Sheffield, where – fuelled by beer, whiskey, vodka and cigarettes – the opening night of Toy's first headline tour proves a resounding success. Naturally, this calls for the consumption of more beer, whiskey, vodka and cigarettes. At one point they get drunken deep'n'meaningful about Panda, Tom and guitarist Dom O'Dair's stint in Joe Lean & The Jing Jang Jong, the industry horror-story A&R men tell to frighten their children onto alternative career paths. If you don't know the tale, it basically involves the band re-recording their debut album after it had already been sent to journalists for review, then never releasing either version. To Panda, it is "something that has no merit", while for Dom, it's "something we never really had intense emotions about". Only once during our time with them do they make the Freudian slip of referring to their previous band by name; the rest of the time, they're careful to call it "the old thing", "what we did before", or "that whole experience". It's a period of their lives they talk about much as you would a bad teenage haircut, or a Nickelback album: with a mixture of unease and embarrassment. Joe Lean, by the way, is currently cooking up a new under-wraps group called Boyband, after his post-Jing Jang Jong project The Dip fizzled out.

"Toy is us, basically. Everything about it is us. Everything about it matters to us," shrugs Tom. And it might even matter a little too much. Following a recent gig in Switzerland, he left the stage close to tears because the set didn't meet his expectations. "I just want every night to be great," he says, eyes burning with intensity, "but I know that's probably impossible."

On the journey to Birmingham the next day, I learn that after returning to their hotel in Sheffield, Tom, Panda and drummer Charlie Salvidge proceeded to get lost in a wood for four hours. As Panda tells it, they went out to buy cigarettes before "wandering into this amazingly out-of-place woodland area by the side of a motorway. We ended up having to orienteer our way out of there".

Stuff like this happens frequently to Toy. After one gig in Austria, for example, Panda fell asleep in the hotel sauna – pretty much the most dangerous thing you can do while stationary and wearing a towel. "Some woman came in to clean it and when she saw me, she started screaming," he recalls. "She thought I was a corpse. Luckily the sauna hadn't been on the whole time, or I would've died."

Having an A&E nurse as your keyboard player must come in pretty handy at times like those. "Alejandra makes us all feel a bit safer," agrees Dom. "She looks after us. When we toured with The Horrors, she actually had to relocate Josh's [Hayward, Horrors guitarist] thumb. Someone sat on it by accident and it popped out of joint. She snapped it right back into place again."

Before the gig in Birmingham, Tom chats with fans and lays out Toy's future plans. Unsurprisingly for someone whose first album (however unfavourably he looks back on it now) was shelved by his label, he's eager – desperate, really – to keep releasing music. He reckons they'll have finished their second record by May, and wants to figure out a way to get the more ambient, instrumental noodlings they've been making out there, "for anyone who's interested".

Toy are full of such plans and schemes. When they're not on tour, says Panda, "we're round each others' houses at 11am, playing guitars in the cold". Later, with a fatalism possibly born of being in a band with an A&E nurse, Dom tells us that, "We want to do as much as we can, as fast as we can... because one of us might die." Time-wasting is anathema to them. "Bands used to do two albums a year," says Tom. "Now it's one every two-and-a-half years. [Toy producer] Dan Carey has an idea to start up his own label and put out EPs, having us play The Tornados to his Joe Meek, us being the backing band for different singers. He's been told it's a great way of losing money, but he doesn't care. He just wants to do it."

Backstage after the gig, with spirits running high, I witness the least self-conscious thing I've ever seen a band of supposed hipster scum engage in: an a cappella, five-part harmony rendition of the Spice Girls' '2 Become 1'. If you still harbour any lingering suspicions about Toy, you should see them huddled together, needing some love like they've never needed love before. The room bursts into applause, and the last of the Bloody Marys go down the hatch.

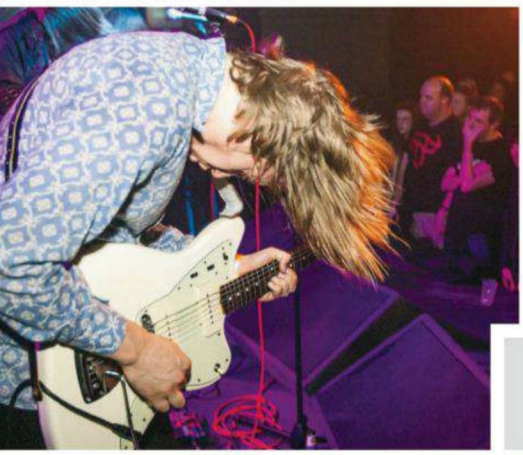
"It'll blow your head off!"

Making the ultimate Bloody Mary, by Toy

TOM: "Ice goes in first, then the vodka. A Bloody Mary is supposed to blow your head off, so put in more than just a dash of Lea & Perrins and Tabasco. Then you grind in black pepper, a squeeze of lemon juice and some tomato juice. Celery salt – that's a good addition, too. Putting in loads of vodka is tempting, but will ruin it. You don't want to spunk your load."

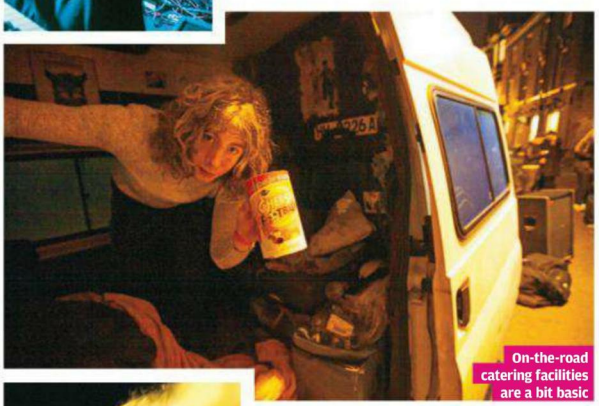
The perfect Babycham cocktail is mere moments away

Toy: because they're worth it



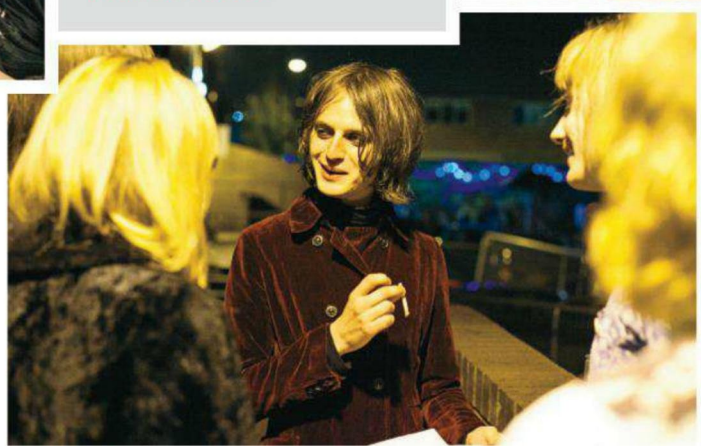
"I just want every night to be great. But I know that's impossible"

TOM DOUGALL



On-the-road catering facilities are a bit basic

To save on hotel bills, Tom will kip anywhere



ON THE ROAD SPECIAL

"I didn't realise I was bleeding until the sixth song..."

Explosive and aggressive, **Rolo Tomassi** are used to cuts and bruises. But have the wounds of recent fall-outs made them stronger? **Ben Hewitt** finds out. **Photos: Derek Bremner**

NME's photographer got a little too close

According to Greek legend, when Zeus' daughter, the goddess Astraea, got the hump with humans' greed and gluttony, she flounced off to become a star constellation instead, vowing only to return to Earth as the figurehead of a gloriously new Golden Age.

She could have plumped for somewhere a little... grander for her homecoming, though, because there's no myth-heavy pomp in the grey, faceless IT suite inside Norwich Arts Centre. And Rolo Tomassi's Eva and James Spence aren't your typical celestial avengers, either, as we join them for the first of two days on the road – him slouched in an office chair, her nervously swivelling. But Rolo's retelling of 'Astraea', the title of their new album, is just as much a tale of rebirth, adversity, triumph and ascendancy as anything the Ancient Greeks could muster, albeit with a fuckload more screaming and skin-flaying noise. It's also, hands down, their finest album to date.

It wasn't easy to make, though. "Trying to write new stuff was a nightmare," sighs James of the tensions and tantrums that led to two of the band's original line-up, Joe Thorpe and Joe Nicholson, leaving earlier this year and being replaced by guitarist Chris Cayford and bassist Nathan Fairweather. "Everyone was pulling in different directions. We could have tried for another two or three years and still never made a record."

But now? "It's the closest we've ever come to how I've always wanted our band to be," says James. "There were times, in the past, when we had ideas we didn't execute quite right. But this is *dead on* what we intended."

Eva lifts up her fringe to show us a nasty whack on the head she received onstage. "I didn't realise I was bleeding until the sixth song in," she giggles. "I didn't see the damage until afterwards, a massive egg coming out. There was quite a lot of blood in my hair."

She's an odd, bundling, buzzing ball of contradictions. Right now, she's sporting Velma from *Scooby-Doo*-style specs and quietly fiddling with her laptop; later, she'll proudly show us her on-the-road mascot, a cuddly stuffed owl plonked inside a pumpkin suit which stops her feeling homesick; in between, she'll be tearing guttural shrieks and yelps out of her gullet.

It's *that* bloodcurdling, larynx-shredding voice that defines 'Astraea' – only this time, amid the hard-bastardy swells of experimental noise, she's never sounded sweeter or more positive. "I wanted to make sure some of the lyrics were uplifting, rather than me screaming about things that make me angry," she grins.

Tonight, being dropped into Camp Rolo is like guest starring in a bizarre mathcore version of *Happy Families*: sitting around watching football and scoffing toasties, knocking back the free booze. Eva's even been coaxing the boys into group Pilates sessions recently, although the tiny dressing room means that sadly there'll be no exhibition this evening.

Rewind a few months and things weren't so rosy. After their curveball collaboration with super-producer Diplo on 2010's 'Cosmology', big things seemed on the cards for Rolo; instead, intra-band strife culminated in Nicholson quitting to study chemistry at university and Thorpe leaving due to "personal differences".

"Communication had totally broken down, and there was a noticeable divide in the band between the two Joes and me, Eva and Ed," admits James. "With Joe Nicholson, there was a lot we were kept in the dark about, and we were strung along [over whether he'd accept his place at university]. We deserved better. Joe Thorpe leaving was a very different situation: it got to the point where our relationship had broken down so much that we only saw each other on tour. We couldn't stand to be around each other any more."

Wallowing wasn't an option. They recruited old mates Chris and Nathan, hooked up again with producer Jason Sanderson, who helmed their debut 'Hysterics', and things clicked into place; they weren't the same, but *better*. "We've never had to change members before, so it was really tricky to see where it would go," says James. "But Chris wrote a handful of full songs on the record, Nathan brought a lot of ideas. It couldn't have been a smoother transition."

It shows onstage tonight, too: the throng squeezed inside may not be too familiar with 'Astraea' but that doesn't stop them from bellowing right back in Eva's face as she blitzes around stage, pulling shapes and hurling her body around like the world's feistiest vengeance demon until the rickety church-like windows start rattling as if a particularly nasty exorcism is about to kick off...

"I've got a bald cap, but I may as well just put a condom on my head," grumbles James on day two. To mark tonight's Halloween gig in London, Rolo will grace the stage as the Addams Family, and he'll be Uncle Fester. Which means there's a mad dash around Norwich to find bits of costumes before everyone can board the tourbus, where Eva snoozes in the corner, James absent-mindedly flicks through her copy of *Glamour* magazine and the rest of the band have a fiercely contested bout of golf on the Xbox.

"It really feels like a gang now, which is what it should have always been but never really was," says James of the happy, low-key

Meet the newbies

The new boys introduce themselves

Chris Cayford
Guitar

"We've known [Rolo Tomassi] for ages. I don't think of it as filling anyone else's shoes – for me, it's my band as much as anyone else's. I feel like I've joined a band that's just released a first album."

Nathan Fairweather
Bass

"I've been in three or four bands with Chris. The writing process with Rolo Tomassi was really easy. Ultimately, they just asked me to join the band – they didn't ask if I wanted to 'replace' anyone."

"Who says Brandon Flowers isn't a goood Halloween costume?"

"Yeah, pie and chips cheers"

"You know we're only here for one night, right?"

atmosphere. Touring post-'Cosmology', he says, had become nigh-on unbearable. Ed tells a dark tale of their trip to Russia last year, when one sleazy promoter who "looked like Robbie Coltrane in *GoldenEye*" offered a large wad of cash to spend the night with Eva – and, just so the rest of the band wouldn't feel lonely, generously insisted he'd bring them some prostitutes, too. Naturally, they did a runner. "Apparently he started smashing up furniture when he found out," grins Ed grimly.

Over-sexed sleazeballs may not be a problem tonight, but there is something else to worry about – namely, who looks the biggest pillock in their costume. Eva, dressed as Morticia, is fretting after the frills of her top got caught on an electric fan earlier and she had to be freed by one of the crew. And Chris... "Whose idea was this?" he demands, sporting the tightest of shorts as Pugsley. "I'm going to need to drink at least half of this," he moans, grabbing a bottle of Jack Daniel's. Ed, meanwhile, is slinking in the loo: he's got a black bodysuit on with just his hand exposed in order to be Thing, but the stretchy Lycra's not leaving much to the imagination downstairs.

But however shambolic they look as they trundle onstage, they're an absolute revelation tonight: XOYO's a blur of mosh-heavy, punch-drunk youths as they tear through the likes of 'Howl' and 'Ex Luna Scientia' with such velocity that, eventually, Eva's wig flies off mid headbang.

The question now, of course, is simple: can Rolo Tomassi get back to that immediate pre-Diplo, pre-'Cosmology' buzz of excitement? "I think we're in a position now where we've been given this fresh start, and we're going to put a lot of hard work in to get that momentum back," declares James. "We're going to get ourselves back to that point. We're fully prepared to do that." Right now, only the bravest of souls would argue with him: after all, it's written in the stars.

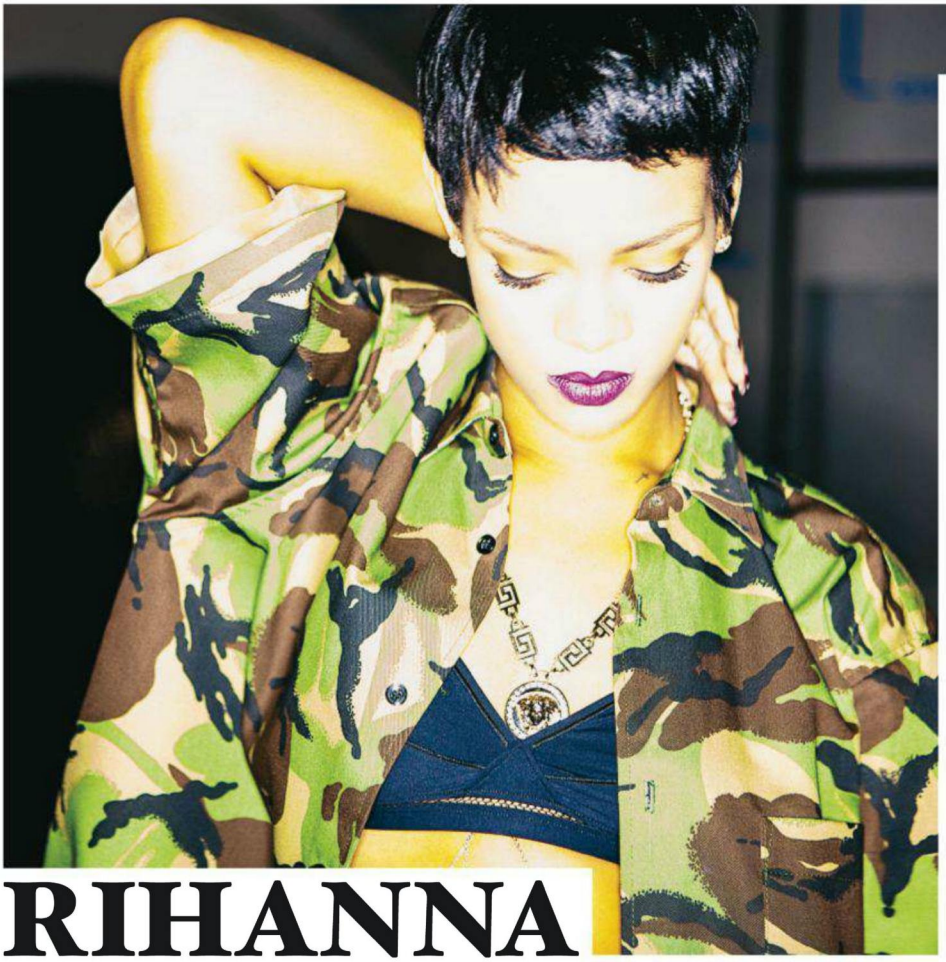
"We couldn't stand to see each other"

JAMES SPENCE

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



RIHANNA

UNAPOLOGETIC MERCURY/ROC NATION

The title, the cover, the Chris Brown duet... Rihanna's not-so-private private life is tackled head-on on the 24-year-old's seventh album

In the age of Twitter, the gap between pop stars' personal lives and the music they make is more blurred than ever. Never more so than on Rihanna's seventh album. When even the provocative cover art is daubed with hashtags, you know references to the 24-year-old's online presence are being made. RiRi, after all, has her private life delved into in ways most people will never have to endure. But on 'Unapologetic' she makes it an unavoidable part of the conversation. There are bigger reasons for her being laid bare on the cover than just fun stunting.

A reaction from Rihanna to the endless tabloid concern over her "constant partying" would be enough for a few tunes, but her reunion with ex-boyfriend Chris Brown trumps that. 'Unapologetic' not only confirms that the rumours are true, but is a 'fuck you' to anyone who dares warn her off the 23-year-old after he beat her up in 2009. The singer has already reacted angrily to suggestions in the media that her actions are not those of a responsible role model. But aside from the album title, it's there in the opening lines of gleaming lead single 'Diamonds': "*I choose to be happy*".

Her take on the situation is tackled most brazenly on 'Nobody's Business', effectively her and Brown's 'we're back together' letter sung over a swinging summer jam. This is the record's pop centrepiece, even if Brown's croak of "*Let's make out in this Lexus*" underlines once again that there really is no accounting for taste. But while it's a definite 'fuck you I won't do what you tweet me', there's more to 'Unapologetic' than that. The highlight, the gorgeous piano ballad 'Stay', puts a vulnerable spin on the Brown situation, repeating another theme of the album – failing to resist true love.

Musically, 'Unapologetic' is one of Rihanna's more successful creative statements. The great strength of the ongoing project of her as the world's biggest pop star, is that operating at such a work rate (this is her seventh album in seven years) means each record has moved things on. It's why, as fun as 2011's Calvin Harris banger 'We Found Love' was, her last album 'Talk That Talk' floundered by following the EDM pack too slavishly. On 'Unapologetic', French overlord of the genre, David Guetta, is present, and his contributions on tracks like the opener 'Phresh Off The Runway' are largely box-ticking exercises to illustrate Rihanna's commitment to making loads of money, but they're at least subtle.

At its best, 'Unapologetic' trades in daring avant pop, and has an absence of straight-up bangers. The Eminem hook-up 'Numb' trades in the same broad strokes that their previous collab, 2010's 'Love The Way You Lie', did; it's based around a rave siren and sees Marshall Mathers pop up only briefly, and in cartoon mode. 'Jump' features Chase And Status' dubstep wobbles in challenging style, 'What Now' is a bonkers marriage of pianos and bass-pop, and 'No Love Allowed' revisits the dancehall tales of murder from 2011 single 'Man Down', but this time surrounded by an oppressively murky fug. Perhaps best of all is 'Love Without Tragedy'/'Mother Mary', a suite of Moog-y experimental electronica that morphs from love song to full-on confessional, moving Rihanna into a new sonic and emotional space. The mood is occasionally killed by moments of 'In Da Club' guff like 'Pour It Up', but perhaps that's just how it has to be in the 2012's world of Swag Pop.

Say what you like about her judgment, but just as Rihanna never asked to be assaulted by Chris Brown, she also never asked for millions of Twitter followers determined to opine about her every decision. 'Unapologetic' makes a compelling case for Rihanna knowing what she's doing. This most compelling of pop phenomena still has something new to offer. ***Dan Martin***

7

BEST TRACKS: 'Stay', 'Numb', 'Love Without Tragedy'/'Mother Mary'

MORE NAKED ALBUM COVERS!

JOHN LENNON AND YOKO ONO 'UNFINISHED MUSIC NO 1: TWO VIRGINS' (1968)

After the all-night session for the album, they consummated their relationship.

THE SLITS 'CUT' (1979)

The all-female post-punks' debut saw them appearing on the cover muddy and naked.

PRINCE 'LOVESEXY' (1988)

Nude in a lovely garden of serenity, or something. Some shops covered him up.

BAT FOR LASHES 'THE HAUNTED MAN' (2012)

It's Natasha Khan hoisting a naked dude over her shoulders.

ALLAH-LAS

ALLAH-LAS INNOVATIVE LEISURE

If their self-titled debut album is anything to go by, LA four-piece the Allah-Las are laid-back dudes. Three of them met while working in the famous record store Amoeba, and their consistent groove suggests they spend their days surfing, skating and chilling out in sun-kissed California. We're firmly in retro territory here. 'Allah-Las' is all post-Rolling Stones and Byrds West Coast garage-psych that could've been informed by early Love and The Electric Prunes. One imagines they've spent plenty of time listening to the old 'Pebbles' compilations. Fuzzy, distorted guitars, maracas, vocals put through vintage microphones and a Hammond organ ('Catamaran') create an unmistakably vintage sound. The snag? Hanging out on the beach can get a bit boring. As much as the album is warm, wistful and pleasant, every song is a variation on the others, using similar chords and the same key, although final track 'Long Journey' packs more of a punch. ***Lucy Jones***

6

BEST TRACK: 'Long Journey'

NAYTRONIX

DIRTY GLOW PLUG RESEARCH

Thom Yorke claims his new project Atoms For Peace has made an album "where you weren't quite sure where the human starts and the machine ends". But Tune-Yards bassist Nate Brenner has beaten him to it. His debut solo effort is loosely based around a vision of post-apocalyptic robots and humans making music out of junk. Suitably warped and wasted, at its most coherent it sounds like Bootsy Collins funking out with a very drunk Gorillaz. At its *least* coherent, it gets even more interesting: 'Baby Don't Walk Away' weaves wonkily from krautrock to a synth-fried sort of 'Ob-La-Di Ob-La-Da' pastiche played entirely, it would seem, by geese, while 'Turn Around' is free-jazztronic experimentation. An appreciation of jarring off-key vocals is essential to really love Naytronix, but at the root of all the batshit tinkles, twonks, robot vocals and dial-up noises is a smooth melodic funk pop perfect for seducing the microwave of your dreams. ***Mark Beaumont***

7

BEST TRACK: 'Baby Don't Walk Away'

ANGEL HAZE

CLASSICK EP SELF-RELEASED

Angel Haze has had a helluva year. On July's 'Reservation EP' the 21-year-old established herself as worthy of a seat on the same table as Nicki Minaj and Azealia Banks with her viscous vocals, eerie beats and big chat: *"I run New York"*. Now, on 'Classick', she's showing off different, more introspective skills. The headline tune is 'Cleaning Out My Closet', which nicks the beat from the Eminem song of the same name, and goes on a soul-searching journey through the sexual abuse Haze endured as a seven-year-old. It's as brutal as it sounds. It's almost *too* honest. But it's damn brave, and it'll make your stomach jump. Nothing on 'Classick' matches it for force. But in taking on Missy Elliott's 2003 Timbaland opus 'Gossip Folks' and Lauryn Hill's 1998 solo debut single 'Doo Wop (That Thing)' and stomping all over them like a young girl trashing her older sister's bedroom, she's telling us she respects but isn't scared of them. ***Tom Howard***

8

BEST TRACK: 'Cleaning Out My Closet'

DEAN CHALKLEY

Faces To Names...

What the reviewers are doing this week

EVE BARLOW

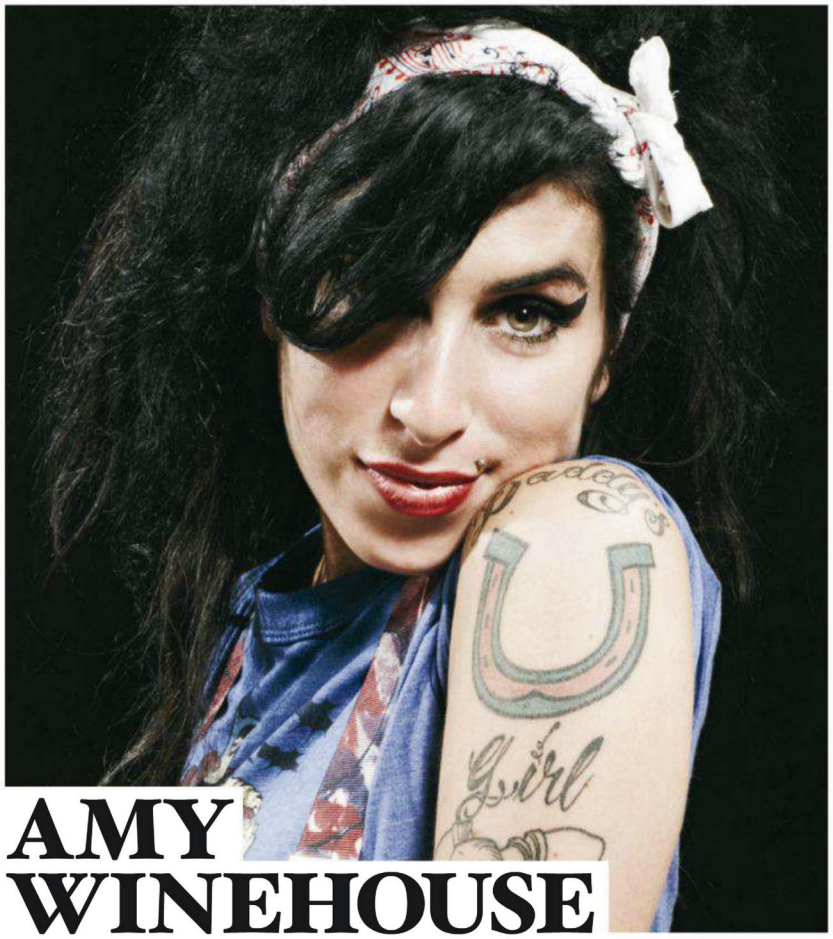
"The *NME* canteen sells so many different sugary drinks it's basically increased my caffeine options tenfold. Zing."

MATT WILKINSON

"I've discovered that if I wear my hat for seven minutes at a certain angle I have great hair. Come and get it, ladies."

DAVID RENSHAW

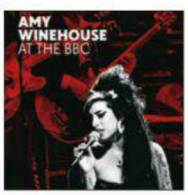
"Saw Robyn, Beach House and the new James Bond film. Only one of the three featured Dame Judi Dench and DIY nailbombs, so I reckon *Skyfall* has the edge."



AMY WINEHOUSE

AT THE BBC ISLAND

What begins as a showcase of peerless vocal ability soon becomes a story of tear-jerking self-destruction



When a musician dies young, it becomes hard not to see everything they created in their career as a prelude to their untimely passing. In Amy Winehouse's case, to revisit her best-known work is to take a disturbing walk back through a life slipping off the edge. Since she died on July 23, 2011, the lyrics of the opening chorus of 'Rehab' have left a troubling pang, like it's a joke that's gone fatally wrong. As the sun set on Winehouse's life, the bright tinkle of Mark Ronson's handclaps set against the deep throb of The Dap Kings' brass couldn't offset the depth of unease at hearing Amy's crème caramel alto sing the refrain of *"They tried to make me go to rehab/I said no, no, no"*.

What felt refreshingly honest and gently empowering at the time now feels almost too blackly comic to comment upon. But comment we must, as Island have issued a box-set of three DVDs and a CD of live performances spanning her career from 2004–09, which sits as a troubling tombstone.

Winehouse's live performances were (sometimes brutal) indicators of how far she'd gone into her own personal darkness for inspiration. It's perhaps predictable that it's the earliest material here that makes for the less harrowing listen. Winehouse's vocal sounds as peerless, unique and strange as ever. Songs from 'Frank' such as 'Stronger Than Me' and 'Fuck Me Pumps' are still strikingly pointed and occasionally hilarious (*"I'm your lady/And you my lady boy"*), and as for the sleek standards from The Stables session, each syllable from 'The Lullaby Of Birdland' and Nat King Cole's 'I Should Care' are punched with the same self-referential apprehension she brought to her best performances.

Moving into the later period, we get the intimate documentary *The Day She Came To Dingle* and the whole concert from 2007 at Porchester Hall, London. Winehouse is now resplendent in her crowning beehive and sups on a cup of red wine. Here, 'Some Unholy War' gets rebuilt into a funeral-paced soul ballad and there's some wonderful freestyling on 'Me And Mr Jones'.

But as we shift to 2009, with admittedly beautiful versions of 'Love Is A Losing Game' and 'Just Friends', the feeling of peering over a cliff is overwhelming. Which is the problem with 'At The BBC'. It just feels like it's just too much too soon. For so-called easy listening this is a fraught, incredibly difficult listen. ***Priya Elan***

6

BEST TRACKS: 'Stronger Than Me', 'Fuck Me Pumps', 'Me And Mr Jones'

SOLANGE

TRUE EP TERRIBLE

Beyoncé's hipper sister shows off her skewed pop chops

If you were going to build the perfect pop star, you'd put her in the coolest family but make her the rebel, the one who smoked weed in their youth and listened to Rick Ross and Dirty Projectors. You'd give her hipster mates, like Olly XX and Dev 'Blood Orange' Hynes, and a singing voice like Diana Ross high on crack. Friends, meet Solange Knowles, Beyoncé's sister and the definition of pop perfection.

The 26-year-old is not a hit-making pop star, but an antidote to pop homogenisation; something that sounds different to everything on the radio, but could still be on the radio. On that front, 'True' delivers. Produced by Dev, it's drenched in '80s pop – crappy Casio drum sounds, cheesy Hans Zimmer synth and wandering fretless bass. At times it feels unprofessional, as if Dev programmed a drum machine and then just let the tape run. But for the most part, particularly on 'Don't Let Me Down', the production is punchy, poignant and lets Solange's ghostly gospel vocals shimmer.

Where 2008's 'Sol-Angel And The Hadley St Dreams' was vaguely autobiographical, this record is driven by break-ups and ultimatums. Sometimes they're crushing, as on the single 'Losing You', when Solange tells her love "*We used to kiss all night but now it's just no use*", or 'Some Things Never Seem To Fucking Work' when heartbreak has turned to contempt: "*So baby is that all you've got?/Tell me if you get some more*". Love has to be earned on this EP.

It showcases Solange's experimentation at its best, but is only a prelude to a full album in 2013. For that, the only thing to expect is something very different. ***Sam Wolfson*** **8**

BEST TRACKS: 'Lovers In The Parking Lot', 'Losing You'

HALLS

ARK NO PAIN IN POP

If, like many, you enjoy the *idea* of James Blake's intense blubstep ponderings but always find yourself wanting a few more, y'know, tunes, then 21-year-old Sam Howard could be the one for you. 'Ark' is remarkably assured for a debut album, Howard hitting his target direct when many around him are left quivering, their finger still on the trigger. Sparse, on-trend production runs throughout and works best on album highlight 'Roses For The Dead', a brick-grey ballad given flair by intricate two-step drums. Things get blurry towards the end as some focus is lost, but time is on this young talent's side. ***David Renshaw*** **7**

BEST TRACK: 'Roses For The Dead'

BY THE SEA

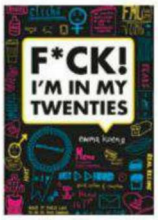
BY THE SEA THE GREAT POP SUPPLEMENT

There's a beautifully bruised element to this Wirral act's debut, stretching through everything they do – from the subdued, morbid production to singer Liam Power's heroically battle-weary vocals. You get the impression theirs is a world spent spliffing away the drizzle in the northwest's most desolate bus shelters, but with added lashings of heartache thrown in for good measure. Power could even be the UK's most well-read scally; his uncanny vocal resemblance to Shack's Mick Head the perfect foil for his misty-eyed tales. Think of the band as burgeoning kitchen-sink dramatists for the 4G generation and you're on the right lines. ***Matt Wilkinson*** **8**

BEST TRACK: 'Waltz Away'

The Rider

What we're reading, playing and cursing at this week

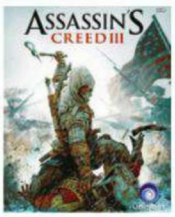


BOOK

F*ck! I'm In My Twenties

Emma Koenig (Sister of Vampire Weekend's Ezra) shares her anxieties in this book version of her self-deprecating blog. Added bonus: contains flowcharts.

Buy it: £6.99, *urbanoutfitters.com*



GAME

Assassin's Creed III

Ezio Auditore da Firenze's third adventure promises to be the most epic yet. Set in 18th-century America, you can hang out with the likes George Washington and Benjamin Franklin. Plus: NEW GUNS.

Buy it: £38.50, *amazon.co.uk*

FILM

Gambit

Cameron Diaz, Colin Firth and Alan Rickman star in this remake of the 1966 comedy. It's written by the Coen brothers and features a lion, so it'll either be amazing or a disaster.

See it: In cinemas from November 21

THIS WEEK'S SINGLES

reviewed by NME's **HAMISH MACBAIN**

THE CHILD OF LOV

HEAL DOUBLE SIX

A nice enough tune, albeit one that's destined to be endlessly described using that most overused of music-journo clichés: "It draws from the past, but somehow manages to sound modern". Anyway, here is some advice for The Child Of Lov, and others who try to conjure an air of mystery by hiding their identity: it won't work, and you'd be much better off being gorgeous and charismatic, saying funny and inspiring shit in interviews and wearing a wizard suit.

M83

STEVE MCQUEEN NAIVE

The association with *Made In Chelsea* has not done this chap ANY favours at all. Whereas previously his dreamy-beamy space music might have conjured images of first kisses or whatever, now it just makes you think of Sloanies walking solemnly down the South Bank en route to "a chat". The title 'Paradise By Coldplay But Without The Tune' would have been a better fit than 'Steve McQueen'.

THE VACCINES

I ALWAYS KNEW COLUMBIA

This is the one off the album you think is going to be a cover of 'Crocodile Rock' for a couple of seconds, but it turns into a typically not-bad-at-all, big-chorused affair which is all the better for the inclusion of lines like "*Let's go to bed, before you say something real*". The good thing about The Vaccines is they keep lobbing stuff out, so when you get something that's just OK – like this – everyone doesn't go "they're over". You know another biggie will be along soon. It's a good tactic, from which many bands could benefit.

KEATON HENSON

SWEETHEART WHAT HAVE YOU DONE TO US OAK TEN

I'm sure there is a huge audience for this kind of wobbly-voiced, echo-laden, preposterously 'emotive', 'honest' and 'you-could-hear-a-pin-drop-in-here' break-up balladry. But it does not include me. If you were to draw a Venn diagram to illustrate what sort of people dig this stuff, I wouldn't even be in a circle. I'd be in another galaxy, trying to get as far away from said Venn diagram as possible, lest I get sucked into the ring of mope. Good luck to him, though.

BULLET FOR MY VALENTINE

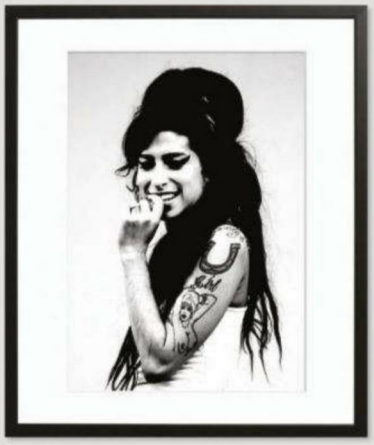
TEMPER TEMPER RCA

Also: I can't stomach the weird pseudo-American accent that ALL British heavy rock/metal bands seem to sing in, with Bullet very much not being the exception. It's just plain odd, by which of course I mean crap and fucking annoying. And all that widdly seventh-generation Eddie Van Halen guitar-playing is contemptible and... God, this isn't going well, this week, is it? Right, next single out of the bag, I'm going to try and be nice about, don't care what it is...

TULISA

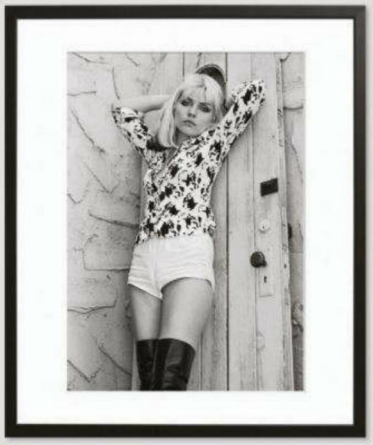
SIGHT OF YOU VE GROUP

...OK, scratch that.



SONIC EDITIONS

60 YEARS OF NME



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LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Kindness' bassist wasn't really all that bothered

ARIEL PINK'S HAUNTED GRAFFITI/ KINDNESS/HAIM/PAWS

CONSTELLATIONS FESTIVAL, BRUDENELL SOCIAL CLUB, LEEDS

SATURDAY, NOVEMBER 10

Mr Pink's strop aside, there are larks to be had in Yorkshire

Ariel Pink: toys, pram, out

Onstage yawning is frowned upon, Haim

Ariel Pink, in The Brudenell, with his toys all over the floor. It sounds like we're playing Cluedo but instead, sadly, this is just the not-so-grand finale to the third Constellations all-dayer, as Mr Pink and his Haunted Graffiti fail to overcome the technical problems that blight their short but bitter headline set. They slope offstage having played for little more than half an hour, after an excruciatingly drawn-out jam on an anaesthetised 'Menopause Man' and Pink repeatedly bidding us "Goodbye" over a haze of echo. On account of their hasty, mardy retreat we don't get to hear 'Round And Round', a pleasure nobody should be denied.

Still, further down the bill there are plenty of thrills to be had: much earlier in the day, Scottish three-piece **PAWS** underline why their rep as a garage-pop-punk-rock powerhouse is currently burgeoning, and with a European tour opening for Japandroids under their belts there's no flab on their tunes today. Razor-sharp newie 'The Bubble Boy' hints at greater things to come, and sounds like the Ramones after a bottle of Buckfast.

Haim sisters Alana, Danielle and Este could probably teach them a thing or two about coping with that level of expectation, and prove they're equally well placed to deliver a How To Deal With Hecklers 101. Yorkshire folk are known for being fairly direct, but bassist Este wastes no time in putting one over-enthusiastic punter in his place: "Hey, you! Do you want a microphone? No? Well, I think you should have one because you're going to get a sore throat if you keep screaming at us!" Los Angeles 1, Leeds 0.

New single 'Don't Save Me', given a muscular live airing for just the third time, is the equal of anything off their 'Forever' EP – although the title track does get the night's biggest cheer so far. Incidentally, ever noticed its similarity to the once equally buzztastic Black Kids track 'I'm Not Gonna Teach Your Boyfriend How To Dance With You'? Wonder what *they're* doing now...

With his lank hair and gangly demeanour, Adam Bainbridge, aka **Kindness**, doesn't look like your average disco demigod but tonight, backed by a four-piece live band, that's exactly what he becomes. An injection of tight, taut party-funk is exactly what a flagging Saturday night needs, and the unbridled joy of their impromptu encore, with its manic drumkit-dismantling finale, is the complete antithesis of what we see afterwards from Ariel Pink and co. It's also proof positive that when Constellations shines, it remains one of the north's premier live spectacles. ***Rob Webb***

WHAT TWITTER THOUGHT

@shellzenner
"I love your albums but you didn't even try to make that a good gig Ariel Pink :("

@tom_amazing
"I can now say that Ariel Pink are the worst band I have ever seen live and I've seen Toploader."

@Catmarr
"Sex, sorry, bass face of bassist in Haim is burnt into my retina after @cnstllltns."

TOM MARTIN

WILD BELLE

CONVERSE GIGS @ THE 100 CLUB, LONDON
THURSDAY, NOVEMBER 15

The Bergmans want reggae to change the world again. They need to fuck with the formula a bit first

Jake Bugg skiffle, Alabama Shakes antique blues, Mumford & Sons farmer folk, the Adele/Winehouse axis of soul and Motown – the distant past is big business for new artists. So what other long-sidelined genres are prime for resurrection? Reggae? *Really?*

Chicago's Wild Belle certainly hope so. At SXSW 2012 they were the retro till-ringers on everybody's lips, and they certainly look like the types to sex up a staid old style. The tall, bearded Elliot Bergman has the cult Americana folk-hero aesthetic covered. His beautiful sister Natalie, meanwhile, slinks onto the 100 Club stage boasting the catwalk glamour of a born pop star, but enough lyrical anguish to endear her to the chardonnay-glugging *match.com* masses.

But do the duo rejuvenate reggae? At first, no. 'Twisted' may talk of the evils of materialism, but coasts by on a cruise-ship sort of pop/ragga groove, Natalie's voice hovering dangerously between the sweet pop coos and the nasal soul whine. 'It's Too Late' has Elliot cracking out the baritone sax for a deep dub skank desperate to taste the sweat from the ceiling of the Jazz Café.

But slowly, more adventurous elements creep in – *Donkey Kong* bleeps, spectral calypso and '70s soul keyboards all start to give Wild Belle a narcotic subway edge. Guitars crash and basses throb through 'Love Like This'. Hip-hop whip-cracks and a dense *eau de Southern swamp* add meat and bluster to 'Another Girl'. The closing 'Keep You' lets loose swirling space synths and the sound of icicles disintegrating. But these are subtle garnishes. At their core, Wild Belle are about the comfort of a romantic soul-pop chorus cuddling up to the familiarity of classic reggae and ska, and that's a billion light years from 'dangerous'. They're being fast-tracked through the Retro Cash-In aisle, but it'd be great to see them fucking a bit more with the formula. ***Mark Beaumont***

WILD BELLE ON....

...THE 100 CLUB

NATALIE: "It was really fun. This is our second proper rock club show."

ELLIOT: "We've been hearing about the 100 Club for a few months now, so it's cool to be here and actually see it. It has a heavy vibe and the photos on the wall are great."

...REGGAE

ELLIOT: "It's definitely time for it to change the world again."

NATALIE: "That's too bold of a statement for us to make. We don't necessarily affiliate ourselves wholeheartedly to reggae. I hope that we will change the world!"

TOMAS CORREA ARCE, ANDREW WHITTON

MELODY'S ECHO CHAMBER

CARGO, LONDON TUESDAY, NOVEMBER 6

Melody Prochet brings a Serge Gainsbourg cover and some bunches of flowers to the capital

Right now Melody Prochet can do no wrong, although it wasn't always the case. It takes time to become an overnight success, and Prochet spent years trying to make it in her whimsical Paris-based psyche troupe, My Bee's Garden. Enter Tame Impala's Kevin Parker, on whom she foisted a CD of songs upon at an opportune moment following a Tame show in Paris. Kev came a-knocking, Melody became Melody's Echo Chamber (with Parker on production duties), and her stock has been on the rise ever since.

Playing her first headline show in London tonight, nobody really knows what to expect. The stage looks like a botanic garden with the mic stands decked in flowers, but worryingly there's no drumkit. Production-wise Melody's many-layered, self-titled debut is at times labyrinthine in its complexity, and without Parker one wonders if she and her modest crew can pull it off. They appear, in the classic boy/girl boy/girl formation popularised by Abba (one of the chaps even has a beard) and 'Endless Shore' kicks things off.

If everything has gone swimmingly up to this point, then here comes the wobble. Levels are skew-whiff, the drum loop wheezes out of the speakers, and for a horrible moment it feels like triumph might elude Prochet on this most important of nights. However, the foreboding is short-lived.

'Mount Hopeless' is a success, with Melody's blocks of keyboard sound and breathy vocals complemented by a pulsating groove underneath. 'I Follow You', one of the most joyous and shimmeringly psychedelic singles of the year, is pure rapture distilled. With just one album of material out, a full headline set presents problems (there'll be no encore), so points are awarded for choosing an obscure Serge Gainsbourg song to cover. 'Jane B', originally sung by Jane Birkin, is sultry and louche. 'Bisou Magique' follows and she apologises for playing a second song in French. When not saying sorry, she's thanking the crowd for being here, genuinely overcome.

By 'Quand Vas Tu Rentrer?' she's lost in the hypnotic percussion, flinging her hair in all directions. The best is saved for last, with a dreamy 'Crystallized' building to a mighty outro, the drum sounds nearly tearing through the speakers as a cloud of guitar feedback fills the room. For a second the PA splutters and the sheer force of sound threatens to take the whole thing down, but come the conclusion Melody's Echo Chamber only bring the house down. ***Jeremy Allen***

SETLIST

- Endless Shore
- Mount Hopeless
- I Follow You
- You Won't Be Missing That Part Of Me
- Jane B
- Bisou Magique
- Some Time Alone, Alone
- Quand Vas Tu Rentrer?
- Crystallized

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KENDRICK LAMAR

ROUGH TRADE EAST, LONDON FRIDAY, NOVEMBER 9

Rough Trade East's in-store appearances tend to lean towards the more polite end of the spectrum, so an appearance from Dr Dre's new protégé and arguably the most high-profile rapper in the world right now is something of a surprise. Kendrick Lamar's album 'Good Kid, mAAd City' entered the US album charts at Number Two in the same week Taylor Swift broke sales records with her latest, and it's already shaping up to be a modern classic. Arriving in the east London shop to promote said album (and maybe grab the new Tame Impala on vinyl, who knows) Lamar is met by a devoted army of fans firing his every word back at him. Though brief – Lamar only plays four songs, and that's one more than planned – the performance demonstrates what makes 'Good Kid, mAAd City' so good. From the deep, ponderous 'Money Trees' to album highlight 'Bitch, Don't Kill My Vibe', Lamar is a confident performer who lets his lyrics and storytelling ability do the work. He is not quite heralding a return to gentle and considered hip-hop – something the shelves of CDs rattled by the 'Backseat Freestyle' beat can attest. Full indie points go to the one shop assistant staunchly pricing albums while hip-hop's latest superstar performs feet away from her. Lamar returns to Britain next year for a proper tour, but for now the lucky few will cling to the memory of a show destined for "I was there" status. ***David Renshaw***

HOLOGRAMS

GREEN DOOR STORE, BRIGHTON

WEDNESDAY, NOVEMBER 7

A bad crowd doesn't necessarily make for a bad gig, but there are times when it certainly doesn't help. Danish post-punkers Holograms' hyper-visceral rallying cries make most sense when played out to sweaty rooms with equally intense emotions. Tonight, we get the opposite – 30 people, all too reserved to offer up anywhere near the reaction that the quartet warrant. It doesn't help that, for the first half of the set, the sound in Green Door Store's back-room venue is so muggy and badly mixed it's almost impossible to discern individual instruments, but it's patently obvious – from the anger emanating from the stage – that Holograms are better than this. Admirably, though, it's this resonating pissed-off-ness that ultimately gets them through. The spiky keyboard stabs and gang chants of single 'ABC City' mark a turning point, and the shouts of *"People! Places!"* on 'Monolith' couldn't be more venomously disenchanted if they tried. Vocalist/bassist Andreas Lagerström possesses the kind of disenfranchised, uncompromising stare that's as transfixing as it is slightly unsettling, while the rest of the band charge through the clatter of 'Chasing My Mind' and 'Orpheo' like they simultaneously couldn't care more or less. Then, at the end, they trash their kit – always an excellent move. Tonight it basically equates to one big 'fuck you'. ***Lisa Wright***

CLOUD NOTHINGS

VILLAGE UNDERGROUND, LONDON

TUESDAY, NOVEMBER 6

Of all 2012's transformations – Jack White, from White Stripes chief to acclaimed solo bluesman; Jessie Ware, from Brixton unknown to everyone's new favourite pop queen; George Osborne, from total bastard to even more of a total bastard – perhaps the most exciting has belonged to Cloud Nothings. The Ohio quartet once dealt in breezy garage-pop, but with January's 'Attack On Memory' they reinvented themselves as thrashy misery-rock specialists. Performing to a packed Village Underground tonight, it's clearly a metamorphosis that has served them well. A cranked rendition of crowd favourite 'No Sentiment' opens proceedings, sparking the audience into motion, and the pace scarcely drops as they roar through 60 minutes of dirty, sneering throwback punk. *"No nostalgia, no sentiment!"* screams frontman Dylan Baldi on 'No Future/No Past', but he's fooling no-one – his songs have a raw emotional power that hit like a crowbar to the gut. He's as rooted in '90s American alternative culture as his dress sense suggests. Tonight he looks like a grungy extra from the set of *Saved By The Bell*. A new song hints at an even noisier future for the band ("Say goodbye to all the fucking harmonies, all the nice stuff," Baldi tells *NME* later) but it's 'Cut You' and the frenzied 'Stay Useless' that blow the roof off, delivered with all the chaotic brilliance of the record. Thrilling. ***Al Horner***

TOM MARTIN

"Anyone for Lazer Quest?"

"My god, I've seen the light"

FLYING LOTUS

THE WAREHOUSE PROJECT, MANCHESTER

FRIDAY, NOVEMBER 9

FlyLo plays a show of two halves. The first, full of jittery cuts and introspection. The second, bangers. They don't mix well

What exactly are you supposed to do at a Flying Lotus show? The LA producer is credited as hip-hop's answer to Aphex Twin, and given that Aphex was swinging a remote-controlled baby grand piano from the roof of the Barbican last month as part of his 'remote control orchestra', there's a feeling that everything here is being done in the name of high art too. Could the girl vomiting in the middle of the 40-minute cattle-wagon cloakroom queue be some kind of IDM performance piece?

On the eclectic bill of dance pioneers past and present, at Manchester's best-marketed but least appealing superclub, DJ Shadow greets early arrivals with a playful scattering of breaks and beats, before sewing things up with 'Organ Donor'. Later, Squarepusher airs the classics too, picking up his bass for a whacking rendition of 'A Journey To Reedham'. And, as first lieutenant of experimental dance's new guard, Jamie xx's depressed two-step and stripped-back basslines are received by the dancing masses as some kind of sonic manifesto.

FlyLo's own top-billing slot is a more high-stakes affair, which for the first half an hour dazzles as a piece of stuttering avant-garde. Sandwiched between two translucent projection screens, Steven Ellison uses the first segment of the show to showcase a range of jittery cuts from his own back catalogue, including the likes of 'Zodiac Shit' and 'Do The Astral Plane'. The sound is textured, dense, ripe for introspection, but completely inappropriate for dancing.

But after the more scattered and visually engaging opening offerings, gambolling through a populist playlist feels disappointingly pedestrian. Dropping TNGHT's 'Higher Ground' followed by GOOD Music's 'Mercy' is 2012's equivalent of Klaxons' 'Atlantis To Interzone', and by doing so he trips the atmosphere back into the realm of student club nights and *Fresh Meat*.

The response is ambiguous. Musos don't get enough experimentalism, Friday-night ravers don't get enough straight-up bangers. The lesson? Either swing a remote-controlled baby grand piano, or don't. Never do both. ***Alex Hoban***

VIEW FROM THE CROWD

ARE YOU LOVING IT?

Mike Broyne, 25 Manchester
"I'm here to see DJ Shadow and Squarepusher. It's been a good night, but the new venue isn't as good as the old one."

Adam White, 21, Altrincham
"There's absolutely nothing that FlyLo's held back on when it comes to the visuals tonight. They're blowing my mind."

Jess Hession, 21, Stratford
"The Warehouse Project is the best night in Manchester hands-down. I'm going to dance until I'm sick."

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TY SEGALL

BROADCAST, GLASGOW FRIDAY, NOVEMBER 9

Pissed-off bouncers, battered limbs, riotous riffs. Tonight is a Californian ode to dirty rock'n'roll

This is fucking dangerous. It's full to bursting, trainers are being imprinted on the sides of people's faces and Ty Segall is howling into his mic while his band thrashes away beside him. He's only played 20 seconds of set opener 'Thank God For Sinners' and already it's carnage. Tonight's show is in Glasgow's newest venue. Opened just a week ago, it's yet to be christened with a gig of this ferocity. By the end of tonight, the owners may regret ever giving the space a fresh lick of paint. It's unnoticeable now.

A cult hero of sorts, the San Franciscan has had a prolific 2012, releasing three albums ('Twins', 'Hair', 'Slaughterhouse') under various guises. He's raw, relentless and free-spirited – everything you want from rock'n'roll, basically. His natural charisma and straight-up garage-rock jams turn the crowd into a festering, sweaty mass of righteous fist-pumpers and crowd-surfing loons. When Segall starts playing 'You're The Doctor', numerous heads bang against the low-hung roof. When he plays 'Inside Your Heart' – think a Californian version of Black Sabbath – everything becomes warped and out-of-focus, like having concussion.

He tries to take things down a notch with a harmonised 'I Bought My Eyes', but it only seems to rile the crowd up more. As the track's full and hard riff is finally unleashed on the restless crowd, bodies fall on top of bodies. Faces look distorted and contorted with pleasure and agonising pain. This continues through a dirrrty run-through of 'The Hill' and the Jay Reatard-like 'Slaughterhouse', which finds one dude somehow backflipping in the air. At this point there's a rush of security guards, who arrive, briefly, to spoil everyone's fun.

"What are you guys doing after the show?" asks Ty, enjoying the calm before the trashy, surf-rock storm of 'Imaginary Person'. "FUCKING HAGGIS PAKORA," responds one lairy lad, nursing his wounds. "Haggis Pakora? That sounds like a fun place, where's that?" replies Ty, oblivious to the piss-take. The crowd laughs. But with a shrug of the shoulders, Ty blasts them with fuzz.

The security guards look anxious again, but are rendered helpless as Ty and his band start urging everyone to stagedive. They give up, returning to the back of the venue with their walkie-talkies trailing between their legs.

Finishing the set with a joyous 'Caesar', Ty jumps into the crowd to party as feedback bawls from the amps. It sums up everything that's great about him. Rock music is coursing through his veins, and it's the haemoglobin that keeps him alive. For that, a toast must be raised to Ty Segall.

Now give this man a celebratory bag of haggis pakora, won'tcha.

Jamie Crossan

WHAT TWITTER THOUGHT

@redsoxben
"Ty Segall was immense. Ears still ringing but yas!"

@declanwelsh
"Ty Segall was genuinely one of the best gigs I've ever been to."

@Gpirret
"Ears are buzzing! One of my favourite gigs of all time."

@MrSpindles
"Ty Segall was amazin/chaotic/brilliant. Feel better now. Got a Converse footprint on my head."

@LowndesSarah
"Dear Ty Segall, not all yr Glasgow fans are macho crowdsurfing eejits. You were brilliant tonight, from your fans at the back."

EUAN ROBERTSON

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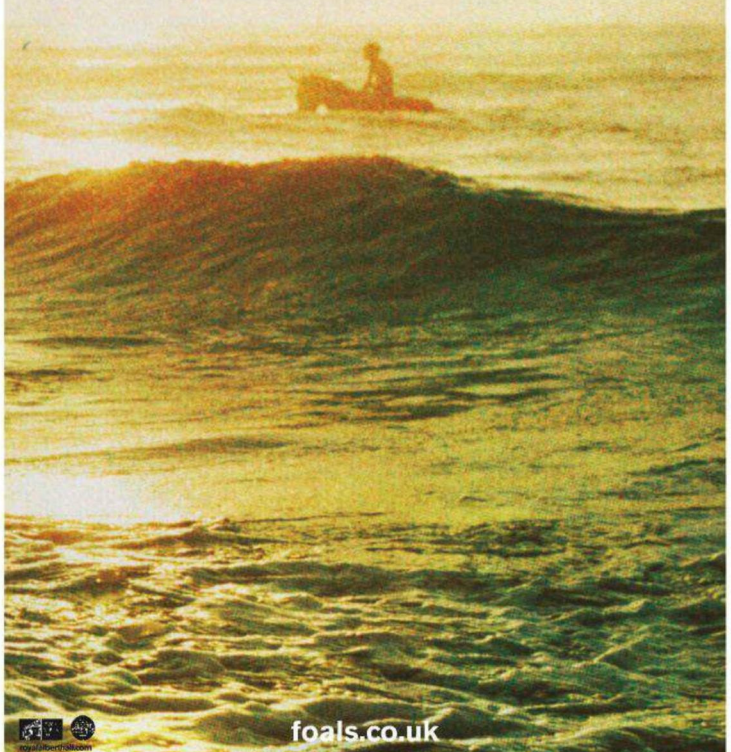

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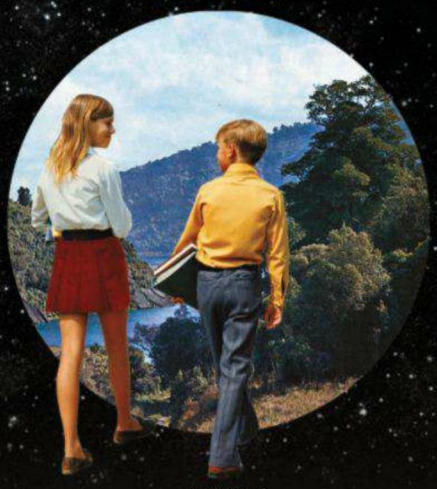

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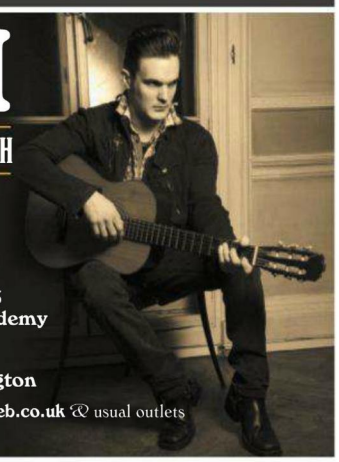

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NOTTINGHAM ROCK CITY
3G PRESENTS
SUNDAY 02 / 08448 444 747
GLASGOW BARROWLAND
MONDAY 03 / 0844 477 2000
LIVERPOOL O2 ACADEMY
TUESDAY 04 / 0844 477 2000
NEWCASTLE O2 ACADEMY
THURSDAY 06 / 0844 477 2000
LEEDS O2 ACADEMY
FRIDAY 07 / 0161 832 1111
MANCHESTER ACADEMY

REBELLION PRESENTS
SATURDAY 08 / 02476 601 678
BIRMINGHAM THE BALLROOM
MONDAY 10 / 01603 508 050
NORWICH UEA
TUESDAY 11 / 0844 477 2000
BOURNEMOUTH O2 ACADEMY
WE SOLD OUT AY 12
BRISTOL O2 ACADEMY
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Friday 21st December
London O2 SOLD OUT Academy Brixton
with guests
Kindness (Live)
Erol Alkan
Ego Troopers
Mike Simonetti (DJ)
Mixhell

Saturday 22nd December
London O2 Academy Brixton
0844 477 2000
with guests
James Murphy
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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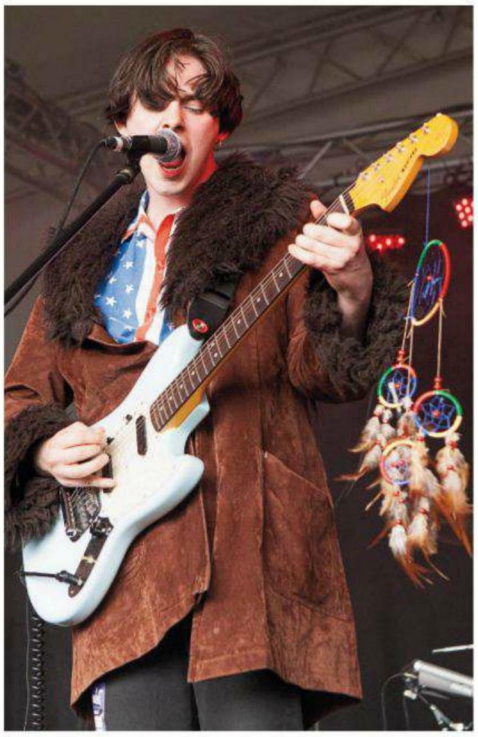
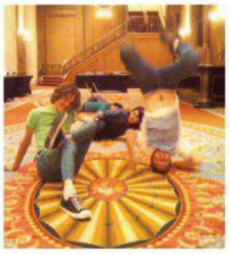


CLUB NME NYE BALL FEATURING PEACE

STARTS: London KOKO, Dec 31

DON'T MISS

It's not even December yet, but it's already time to think about New Year's Eve. If you leave it too late you'll end up paying £50 for some limp party poppers, half a bottle of bubbly and a long queue for the toilet. So what are you going to do? Watch Jools Holland's *Hootenanny*? Go to a house party with a box of wine and a fridge full of tins? Fit in as many parties as possible until you vomit? Or, you could go to the Club NME New Year's Eve ball at London venue KOKO. Peace will be dressed to impress as the headliners, playing party-ready tracks from the 'Delicious' EP, and there will be DJ sets from Ed Wilder and Alana B Devotion until well into the next day. And that still leaves time to do the chips-and-vomit part if you so choose. Doors open at 9pm; tickets cost £15 and are available from *koko.uk.com/nye*.



DEERHOOF

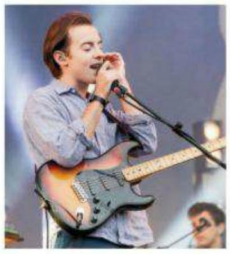
STARTS: Leeds Brudenell Social Club, Dec 3

High-energy quartet Deerhoof play Leeds and London Garage (Dec 4) in the build-up to All Tomorrow's Parties.

ALLAH-LAHS

STARTS: London Shacklewell Arms, Dec 10

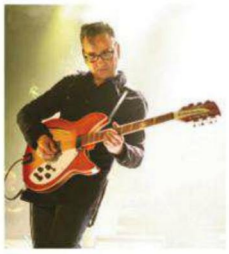
The LA music nerds (they met at legendary record shop Amoeba) also play Brighton (Dec 11), Liverpool (12) and Manchester (13).



BOMBAY BICYCLE CLUB

STARTS: London Koko, Dec 22

Crouch End's finest play in support of charity festival Freedom From Torture. Trophy Wife and Dan Croll also appear.



RICHARD HAWLEY

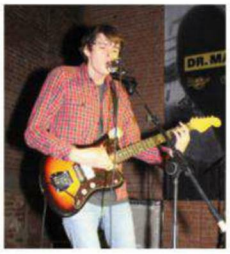
STARTS: Buxton Opera House, Feb 17

The Mercury nominee plays 'Standing At The Sky's Edge' and more at eight dates, ending in Hull City Hall (Feb 26).

ANGEL HAZE

STARTS: Brighton Concorde 2, Feb 19

She runs New York, and now Angel Haze has her sights set on the UK. She'll play Brighton, London (Feb 21), Birmingham (25) and Manchester (26).



MAZES

STARTS: Manchester Soup Kitchen, Feb 19

Following a tour with The Cribs, Mazes release their "sprawling eccentric opus" 'Ores And Minerals' and play seven UK dates. Ends in Brighton (Feb 27).

FOUR TET

STARTS: London Heaven, Feb 28

As his Brixton all-nighter proved, Four Tet knows how to throw a party. Celebrate the release of his latest compilation, 'Pink', at this special event.

THEME PARK

STARTS: London Heaven, Mar 14

The London indie band announce their biggest date yet at London's tunnel venue, Heaven. Will they have written the new songs to fill it?

FOALS

STARTS: London Royal Albert Hall, Mar 28

Their other UK shows are all in sweaty basements, but in March you can catch Foals in the much grander surroundings of the Royal Albert Hall.

WILEY

STARTS: Norwich UEA, Apr 18

Fresh from winning London's Red Bull Culture Clash, Wiley, JME and Skepta play five dates, ending at Bristol O2 Academy (Apr 25).

KINGS OF LEON

STARTS: London O2 Arena, Jun 13

Kings Of Leon are back! And that's a reason to rejoice, if only because it means Smoke & Jackal won't make any more music any time soon.

DOWNLOAD FESTIVAL

STARTS: Donington Park, Jun 14

Queens Of The Stone Age debut some new material. The Gaslight Anthem, 30 Seconds To Mars and Iron Maiden also play.

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PICK *of the* WEEK

What to see this week? Let us help

CRYSTAL CASTLES

STARTS: Birmingham HMV Institute, Nov 22

NME PICK

Something wicked this way comes, and its name is Crystal Castles. After three albums and eight years of noisemaking and mayhem, Alice Glass and Ethan Kath are showing absolutely no signs of mellowing ahead of this UK tour. They're still fashion-goth nomads. They still pretty much live in a van. Alice is still outspoken on the "fucking evil" way the mainstream hates on women, and Ethan is still making bandanas look slightly cooler than they should be. Live, they still break stuff, hammer stuff, jump in the crowd and give it their all through thick screens of smoke and strobes. Thankfully, then, the crowds are not getting any less eager for a huge ruck at the front. If you want to join in, catch them this week in Norwich UEA (Nov 23), London O2 Academy Brixton (24), Glasgow O2 ABC (26) and next week, Manchester Academy (28).

Everyone's Talking About THE ROLLING STONES

STARTS: London O2 Arena, Nov 25

Had a spare £100 knocking around when the Stones announced these two shows at The O2? Then a) congrats and b) chuck us a few quid. Guitarist Ronnie Wood revealed these shows have cost them millions of pounds to stage, so it'll be spectacular. They play the O2 on Nov 25 and 29...

Don't Miss ICEAGE

STARTS: Belfast Limelight, Nov 21

...but let's face it, excitement can come a *lot* cheaper than £100, especially if you get yourself down to one of Iceage's seven UK tour dates this week. With new songs set for the follow-up to 2011's brilliant 'New Brigade', the Danish four-piece land here sounding more energetic and frustrated than ever.

Radar Star PURITY RING

STARTS: Brighton The Haunt, Nov 22

Canadian duo Megan James and Corin Roddick take their cute but creepy blog-pop around the UK. Expect a lantern-lit stage that moves in time to the music (if it's fixed after 'technical difficulties') and songs from debut album 'Shrines' to come to life. They play Brighton, Bristol, Manchester, Leeds, Glasgow, ending in Liverpool next week.

WEDNESDAY

November 21

BELFAST
Art Of Burning Water/Comply Or Die Auntie Annie's 028 9050 1660
Iceage Limelight 028 9032 5942

BIRMINGHAM
Angel HMV Institute 0844 248 5037
Buckcherry HMV Institute (Library) 0844 248 5037
Lily Opens Fire Actress & Bishop 0121 236 7426
The Proctors/Horowitz The Victoria 0121 633 9439
Sam & The Womp O2 Academy 3 0870 477 2000
Seprivation Asylum 0121 233 1109

BRIGHTON
Chad Valley/Trophy Wife Prince Albert 01273 730 499
Olubenga/Ghosting Season Green Door Store 07894 267 053
Seraphim Latest Music Bar 01273 687 171

BRISTOL
Clock Opera Thekla 08713 100000
Her Dark Embrace Louisiana 0117 926 5978
The Lovely Eggs Start The Bus 0117 930 4370
Solarference/Bird Of Ares Croft (Main Room) 0117 987 4144

CAMBRIDGE
The Wedding Present Junction 01223 511511

CARDIFF
Gabrielle Aplin Clwb Ifor Bach 029 2023 2199
Solko Buffalo Bar 02920 310312
Spear Of Destiny Bogiez 029 2034 1463
Threatmantics/Totem Terrors Gwdihw Cafe Bar 029 2039 7933
Ugly Duckling The Moon Club

COVENTRY
Netsky Kasbah 024 7655 4473

EDINBURGH
Alex Cornish The Caves 0131 557 8989
Bellowhead Queens Hall 0131 668 2019
Frankie & The Heartstrings Electric Circus 0131 226 4224

EXETER
Hundred Reasons Cavern Club 01392 495 370

GLASGOW
Auctions For The Promise Club O2 ABC2 0141 204 5151
The Fall The Arches 0141 565 1000
Fur Hood/Battery Face Nice'n'Sleazy 0141 333 9637
Jake Bugg King Tut's Wah Wah Hut 0141 221 5279
Lazarus Pivo Pivo 0141 564 8100
The Milk Oran Mor 0141 552 9224
Vessels Broadcast 0141 332 7304

GUILDFORD
Honningbarna Boileroom 01483 539 539

HULL
Alabama 3 Tokyo 07711 580912

IPSWICH
Runrig Regent Theatre 01473 433100

LEAMINGTON SPA
Gong The Assembly 01926 313774

LEEDS
Mad Caddies Cockpit 0113 244 3446
The Revival Hour Brudenell Social Club 0113 243 5866
The Staves/Luke Sital-Singh Wardrobe 0113 222 3434

LEICESTER
Ben Howard O2 Academy 0870 477 2000

LIVERPOOL
Kids We Used To Be O2 Academy 2 0870 477 2000

LONDON
Allen Stone Cargo 020 7749 7840
Beak> The Lexington 020 7837 5387
The Branco Heist O2 Academy Islington 0870 477 2000
Broken Links Rattlesnake Of Angel 020 7354 0471
Caravan Palace KOKO 020 7388 3222
Climbing Boys Barfly 0870 907 0999
Crystal Seagulls Zigfrid Von Underbelly 020 7613 1988
Father John Misty XOYO 020 7729 5959
Francisco Lopez Corsica Studios 020 7703 4760
God Damn Monarch 0871 230 1094
Gold Dust/Bluebell Hoxton Square Bar & Kitchen 020 7613 0709
Hell Is For Heroes Peel 020 8546 3516
Hot Wuk The Social
The Knieval Dead MacBeth 020 7739 5095
Laurel Halo/Haxan Cloak Plastic People 020 7439 0464
Matt Corby Scala 020 7833 2022
Neil Halstead Windmill 020 8671 0700
Oui Love/The Juveniles Shacklewell Arms 020 7249 0810
Richard Hawley/First Aid Kit St John At Hackney Church 020 8985 5374
Skinny Machines Half Moon 020 7274 2733
Sonic Boom Six Borderline 020 7734 5547
Tom Vek/Breton/Coves Garage 020 7607 1818
The Tricks Sebright Arms 020 7729 0937
TOPS Birthdays
Woolly Mammoth Wilmington Arms 020 7837 1384

MANCHESTER
AlunaGeorge/S-Type Deaf Institute 0161 330 4019
Dirty Three/Zun Zun Egui Cathedral 0161 832 1111
The Spinto Band/Casablanca Ruby Lounge 0161 834 1392
Stubborn Heart Trof Fallowfield 0161 224 0467
The Vaccines/DIIV/Deap Vally O2 Apollo 0870 401 8000

NEWCASTLE
The Rifles O2 Academy 2 0870 477 2000

NORWICH
Adam Ant And The Good, The Mad And The Lovely Posse UEA 01603 505401
Peter Hook & The Light Waterfront 01603 632 717

NOTTINGHAM
Boat To Row Bodega Social Club 08713 100000

OXFORD
DJ Fresh O2 Academy 0870 477 2000

PLYMOUTH
Rizzle Kicks Pavilions 01752 229922

POOLE
Rolan Bolan Mr Kyps 01202 748945

SHEFFIELD
Bad For Lazarus South Sea 0114 268 2992
Ian Britt Greystones 0114 266 5599

SOUTHAMPTON
Arcadians/Contraband Brook 023 8055 5366

STOKE ON TRENT
Peace/Wolf Alice Sugarmill 01782 214 991

TORQUAY
Mumford & Sons Princess Theatre 01803 290290

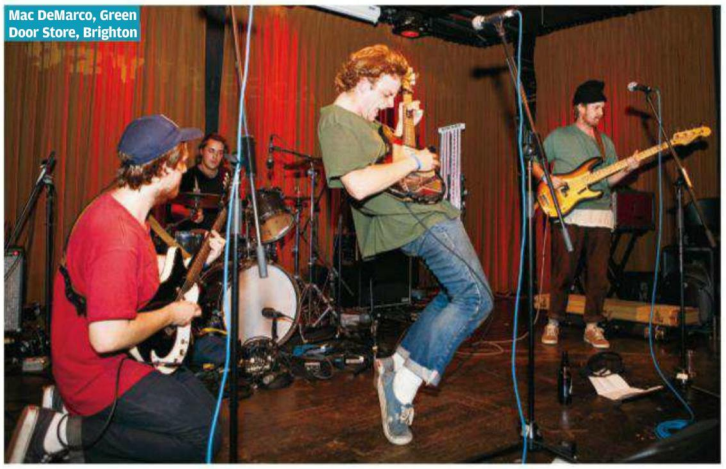
WOLVERHAMPTON
The Earl Grey Slade Room 0870 320 7000
Feeder Civic Hall 01902 552121

YORK
Public Service Broadcasting Fibbers 01904 651 250
Rufus Wainwright Barbican Centre 01904 656688

AlunaGeorge, Deaf Institute, Manchester

MATT SALACUSE, TOM MARTIN, LAURA PALMER, RICHARD JOHNSON, DAN DENNISON, JESS BAUMING, CARSTEN WINDHORST, DAN KENDALL

THURSDAY
November 22


Mac DeMarco, Green Door Store, Brighton

ABERDEEN
The Soulless The Tunnels 01224 211121

BELFAST
Bell X1 Empire 028 9024 9276
Keane Waterfront 028 9033 4455
LA Guns Limelight 028 9032 5942

BIRMINGHAM
Crystal Castles HMV Institute 0844 248 5037
Mad Caddies The Ballroom 0121 448 0797
Sonic Boom Six O2 Academy 3 0870 477 2000

BOURNEMOUTH
Neil Halstead The Winchester 01202 552 206

BRIGHTON
Astro-Physics Sticky Mike's Frog Bar 01273 749 465
Mac DeMarco/La Shark Green Door Store 07894 267 053
Purity Ring The Haunt 01273 770 847
Rudimental Digital 01273 202407
Tom Williams & The Boat The Hope 01273 723 568

BRISTOL
Mike TV/Everything We Left Behind Croft (Main Room) 0117 987 4144
Rolo Tomassi McCluskys 0117 930 0008
Syren City Mother's Ruin 0117 925 6969
Vena Cava Louisiana 0117 926 5978

CAMBRIDGE
Peace Portland Arms 01223 357268

CARDIFF
Mr Scruff Clwb Ifor Bach 029 2023 2199
Threatmantics Gwdihw Cafe Bar 029 2039 7933

DUNDEE
Erol Alkan Reading Rooms 01382 228496

EDINBURGH
The Milk Electric Circus 0131 226 4224
The Proclaimers Playhouse 0131 557 2590

EXETER
Idiom Cavern Club 01392 495 370

GLASGOW
Bad For Lazarus Nice'n'Sleazy 0141 333 9637
Stubborn Heart Berkeley Suite
Withered Hand Mono 0141 553 2400

HATFIELD
Drumsound The Forum 0844 477 2000

LEEDS
Amsterdam New Roscoe 0113 246 0778
Being There Cockpit Room 3 0113 2441573
The Business/Gimp Fist The Well 0113 2440474
Club Smith Cockpit 0113 244 3446
Juan Zelada Brudenell Social Club 0113 243 5866

LEICESTER
Boat To Row Cookie Jar 0116 2531212
Broken Links Lock 42
State Of The Union Musician 0116 251 0080
The Violet Bones Soundhouse 07830 425555

LIVERPOOL
DJ Fresh O2 Academy 0870 477 2000
The Revival Hour Parr St Studios 0151 707 3727
Rodriguez Philharmonic Hall 0871 230 1094
The Vaccines/Deap Vally Mountford Hall 0844 477 2000

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AlunaGeorge Hoxton Square Bar & Kitchen 020 7613 0709
Beak> The Lexington 020 7837 5387
Chad Valley/Trophy Wife Electrowerkz 020 7837 6419
Cheval Sombre/The Left Outsides St Pancras Old Church
The Coronas Garage 020 7607 1818
Cosines Buffalo Bar 020 7359 6191
Cosmo Jarvis Jazz Café 020 7916 6060
The Dandy Warhols Heaven 020 7930 2020
Dark Tranquility/Warbringer O2 Academy Islington 0870 477 2000
Dels Shacklewell Arms 020 7249 0810
Die! Die! Die!/Playlounge Old Blue Last 020 7613 2478
Fanfarlo Union Chapel 020 7226 1686
Father John Misty XOYO 020 7729 5959
French Films/Big Wave Riders Notting Hill Arts Club 0207 460 4459
Gabrielle Aplin Scala 020 7833 2022
Gallon Drunk MacBeth 020 7739 5095
Ghosting Season/Raffertie Birthdays
Grande Dame Stags Head 0207 739 6741
Hundred Reasons/Hell Is For Heroes Coronet 020 7701 1500
Julianna Barwick Cafe Oto 0871 230 1094
Knife Party Village Underground 020 7422 7505
Lark Bull & Gate 020 7485 5358
The Lovely Eggs Barfly 0870 907 0999
Lucy Rose Electric Brixton 020 7274 2290
Mangoseed Zigfrid Von Underbelly 020 7613 1988
Matthew & Me Hoxton Hall 020 7739 5431
Paatos Underworld 020 7482 1932
Robbie Williams O2 0870 701 4444
Rounds 93 Feet East 020 7247 6095
Symphony Of The Magnetic North Purcell Room 020 7960 4242
Turbonegro Electric Ballroom 020 7485 9006
Vintage Crows Camden Rock 0871 230 1094
Wiley KOKO 020 7388 3222

MANCHESTER
Allen Stone Ruby Lounge 0161 834 1392
First Aid Kit HMV Ritz 0161 236 4355
Jupiter/The Juveniles Soup Kitchen 0161 236 5100
Leatherface Star & Garter 0161 273 6726
Sam & The Womp Sound Control 0161 236 0340
Tankus The Henge Academy 3 0161 832 1111

NEWCASTLE
Ethan Johns RPM Records 0191 221 0201
Jake Bugg/Findlay O2 Academy 2 0870 477 2000
The Pigeon Detectives University 0191 261 2606

NORWICH
Royal Republic Waterfront 01603 632 717

NOTTINGHAM
Ben Howard/Willy Mason Rock City 08713 100000
Empress Maze 0115 947 5650
Ian McCulloch Rescue Rooms 0115 958 8484
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OXFORD
Interplay Wheatsheaf 01865 721 156

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Mumford & Sons Guildhall 023 9282 4355
Peter Hook & The Light Wedgewood Rooms 023 9286 3911

SHEFFIELD
Bonafide Corporation 0114 276 0262

SOUTHAMPTON
Attention Thieves/Floods Avondale House 023 8022 3405
The Moulettes Joiners 023 8022 5612

WAKEFIELD
Stan Smith Snooty Fox 01924 374455

WOLVERHAMPTON
Martin Rossiter Slade Room 0870 320 7000
Runrig Civic Hall 01902 552121

WREXHAM
All The Young Central Station 01978 358780

YORK
Ultrasound Fibbers 01904 651 250

FRIDAY
November 23

BELFAST
Little Bear Barge 028 9023 2555

BIRMINGHAM
The Carpet Cutouts Rainbow 0121 772 8174
Kids In Glass Houses HMV Institute (Library) 0844 248 5037
The Lieutenants/The Scholars The End 0121 448 0797
RID Actress & Bishop 0121 236 7426
T-Shirt Weather The Victoria 0121 633 9439

BOURNEMOUTH
Squeeze/Paul Heaton O2 Academy 0870 477 2000

BRIGHTON
Deadset/The Nuts Sticky Mike's Frog Bar 01273 749 465
The Human League Dome 01273 709709
The Lovely Eggs Blind Tiger 01273 681228
Ravens & Chimes The Hope 01273 723 568
Secret Affair Concorde 2 01273 673 311

BRISTOL
Ben Folds Five O2 Academy 0870 477 2000
Dirty Buffalo Mother's Ruin 0117 925 6969
Drums Of Death/Kahn Lakota 0117 942 6139
Purity Ring Thekla 08713 100000
Rufus Wainwright Colston Hall 0117 922 3683

CAMBRIDGE
The Printmakers Hidden Rooms 01223 514 777

CARDIFF
The Cut Ups Buffalo Bar 02920 310312
The Electric Boys Bogiez 029 2034 1463
Maribou State Undertone 029 2022 8883

DERBY
Public Service Broadcasting Victoria Inn 01332 204 873

DERRY
The Undertones Nerve Centre 028 7126 0562

DUNDEE
The Soulless/Excellent Cadavar Beat Generator 01382 229226

EDINBURGH
Erol Alkan Liquidroom 0131 225 2564
Salva Sneaky Pete's 0131 225 1757
The Staves/Luke Sital-Singh Pleasance 0131 556 6550

EXETER
Jack Beats Phoenix 01392 667080

GLASGOW
Fake Blood Chambre69 0141 248 6447
Menomena Broadcast 0141 332 7304
Mythical Creatures/We Came From The Sea O2 ABC2 0141 204 5151
Pearson Sound Sub Club 0141 221 1177
UK Subs Ivory Blacks 0141 221 7871

GUILDFORD
Gentleman's Dub Club Boileroom 01483 539 539

HULL
Counting Coins New Adelphi 01482 348 216
The Fall Tokyo 07711 580912
Peace Fruit Hull 01482 221113

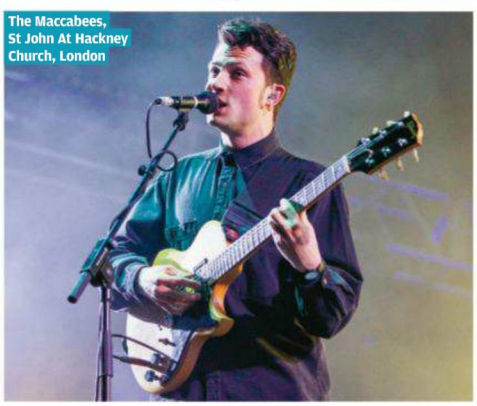
IPSWICH
Mumford & Sons Regent Theatre 01473 433100

LEEDS
Alabama 3 O2 Academy 0870 477 2000
The Milk Cockpit 0113 244 3446
The Tricks Cockpit Room 3 0113 2441573
Waking Theo/Tyrant Royal Park Cellars 0113 274 1758

LIVERPOOL
Sam & The Womp Kazimier 0871 230 1094
The Sundowners Zanzibar 0151 707 0633

CLUB NME
LONDON
CATFISH AND THE BOTTLEMEN
KOKO
0844 847 2258

LONDON
Abis Cavendish Arms 020 7627 0698
Also Eden Peel 020 8546 3516
Altered Sky 100 Club 020 7636 0933
Boat To Row/This Is Laura Sebright Arms 020 7729 0937
Catfish And The Bottlemen Club NME @ KOKO 0870 4325527
Dirty Pretty Strings/Brett Anderson/Carl Barât Union Chapel 020 7226 1686
Feeder O2 Academy Brixton 0870 477 2000
Hexstatic Village Underground 020 7422 7505
Hope & Social The Lexington 020 7837 5387
Ital Tek Corsica Studios 020 7703 4760
Led Er Est/The KVB The Waiting Room 020 7241 5511
Lion Barfly 0870 907 0999
The Maccabees/Jessie Ware/Jamie N Commons St John At Hackney Church 020 8985 5374
Machinedrum Lightbox 020 3242 0040
Monster Magnet Electric Ballroom 020 7485 9006
The Moons Purple Turtle 020 7383 4976
Omar S XOYO 020 7729 5959
Royal Republic Garage 020 7607 1818
Secret Rivals Club Surya 020 7713 6262
Seun Kuti HMV Forum 020 7344 0044
Shy FX/Breakage Fabric 020 7336 8898
The Soft Moon Cargo 020 7749 7840
The Wedding Present KOKO 020 7388 3222
We Rock Like Girls Don't/Blindness Zigfrid Von Underbelly 020 7613 1988


The Maccabees, St John At Hackney Church, London

MANCHESTER
Being There/Shinies Castle Hotel 0161 237 9485
Father John Misty Deaf Institute 0161 330 4019
Hundred Reasons/Hell Is For Heroes Academy 2 0161 832 1111
Iceage Soup Kitchen 0161 236 5100
Netsky Warehouse Project 0161 835 3500
Our Innocence Lost Alter Ego 0161 236 9266
Panic Room Sound Control 0161 236 0340
Runrig O2 Apollo 0870 401 8000
Turbonegro Academy 3 0161 832 1111

MILTON KEYNES
Trouble With Tuesday/Mercury Rising Xscape 0871 200 3220

NEWCASTLE
Matt Schofield Cluny 0191 230 4474
Rudimental Digital 01912 619755
Sonic Boom Six O2 Academy 2 0870 477 2000

NORWICH
Crystal Castles UEA 01603 505401
The Revival Hour Arts Centre 01603 660 352

NOTTINGHAM
The Coronas Bodega Social Club 08713 100000
Dive Bella Dive Rock City 08713 100000
Jake Bugg/Findlay/Tom Odell Rescue Rooms 0115 958 8484
Jess Morgan Glee Club 0871 472 0400
Leatherface Doghouse Studios 0871 210 2040
Maceo Plex Stealth 08713 100000

OXFORD
The Rifles O2 Academy 2 0870 477 2000

PRESTON
DJ Fresh 53 Degrees 01772 893 000

READING
Benga Sub89 0871 230 1094

SHEFFIELD
Refugee New Barrack Tavern 0114 234 9148

SOUTHSEA
Forest Floors Cellars 02392 826249

STOKE ON TRENT
All The Young Sugarmill 01782 214 991

SWANSEA
Tidal Office 01792 648863

TUNBRIDGE WELLS
Honningbarna Forum 0871 277 7101

WOLVERHAMPTON
Frank Turner Civic Hall 01902 552121

YORK
Club Smith Basement 01904 612 940

SATURDAY
November 24

ABERDEEN
Erol Alkan Forum 01224 633336
Karine Polwart Lemon Tree 01224 642230

BASINGSTOKE
Western Sand Anvil 01256 844244

BELFAST
The Staves/Luke Sital-Singh Limelight 028 9032 5942

BIRMINGHAM
Netsky HMV Institute 0844 248 5037
New Killer Shoes Flapper 0121 236 2421
Ronin O2 Academy 3 0870 477 2000
Troumaca Rainbow 0121 772 8174

BOURNEMOUTH
The Human League BIC 01202 456400

BRIGHTON
Royal Republic Haunt 01273 770 847
Yeah Yeah Noh Green Door Store 07894 267 053
The 2 Bears/AlunaGeorge Coalition 01273 726858

BRISTOL
Alabama 3 O2 Academy 0870 477 2000
Giants Louisiana 0117 926 5978
Magnetic Man Motion 01179 723111
The Soft Moon/All The Young Start The Bus 0117 930 4370
Therapy? Thekla 08713 100000

CAMBRIDGE
Tenebrous Liar Round Church 01223 311602

CARDIFF
The Feelers Uni 029 2023 0130
Vessels Buffalo Bar 02920 310312

COVENTRY
Girl Unit Carey's Bar 07714 105091
Madina Lake Kasbah 024 7655 4473

DUNDEE
Fridge Magnets Beat Generator 01382 229226

EDINBURGH
Aidan John Moffat Pleasance 0131 556 6550
Iceage Sneaky Pete's 0131 225 1757
We Were Promised Jetpacks The Liquidroom 0131 225 2564

FALMOUTH
History Of The Hawk/Iron Witch The Fish Factory
Neil Halstead Miss Peapod's 0871 230 1094

GATESHEAD
Rodriguez Sage Arena 0870 703 4555

GLASGOW
Crookers The Arches 0141 565 1000
Delfino Maggie May's 0141 548 1350
DIIV Broadcast 0141 332 7304
First Aid Kit O2 ABC 0870 903 3444
Turbonegro King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Ugly Duckling Boileroom 01483 539 539

HOVE
Inner City Unit Brunswick 01273 735254

LEEDS
Absent Parachute Cockpit 0113 244 3446
Alex Cornish Cockpit Room 3 0113 2441573
Menomena/Empty Pools Brudenell Social Club 0113 243 5866
The Roughneck Riot The Well 0113 2440474
The Twilight Men Grove Inn 0113 243 9254
War Charge/Dead Weight Packhorse 0113 245 3980

LEICESTER
Evile/Entity/Foul Body Autopsy Leicester Square 0116 233 2929
Peace O2 Academy 3 0870 477 2000
Public Service Broadcasting The Cookie Jar 0116 2531212
Sweet Billy Pilgrim Donkey 0116 270 5042

LIVERPOOL
Chad Valley/Trophy Wife Shipping Forecast 0151 709 6901
The Escaldas/Route 22 O2 Academy 2 0870 477 2000
The Sums Zanzibar 0151 707 0633

LONDON
Anti Nowhere League Underworld 020 7482 1932
Austra Victorian Vaults
Awesome Tapes From Africa Rich Mix 020 7613 7498
Broken Time Structure Cavendish Arms 020 7627 0698
Crystal Castles O2 Academy Brixton 0870 477 2000
Death At Sea Old Blue Last 020 7613 2478
Electric Discharge Machine Barfly 0870 907 0999
Eyes On Film Zigfrid Von Underbelly 020 7613 1988
Grasscut Sebright Arms 020 7729 0937
Honningbarna Windmill 020 8671 0700
Hundred Reasons HMV Forum 020 7344 0044
Hype Williams Boston Arms 020 7272 8153
The Lovely Eggs Rough Trade East 020 7392 7788
Moulettes Tabernacle 020 7243 4343
Noah And The Whale/Daughter St John At Hackney Church 020 8985 5374
Our Time Down Here Fighting Cocks 020 8546 5174
Punks Jump Up/Fred Falke Fire Club 020 3242 0040
Secret Affair 229 Club 020 7631 8310
Shearwater Garage 020 7607 1818
Two Inch Punch/Exmoor Emperor Queen Of Hoxton 020 7422 0958

MANCHESTER
Jamie Jones Warehouse Project 0161 835 3500
Magnum HMV Ritz 0161 236 4355
Monster Magnet Academy 2 0161 832 1111
Purity Ring/Doldrums Sound Control 0161 236 0340
The Sundowners Soup Kitchen 0161 236 5100
Wet Pelican Kraak 07855 939 129

MIDDLESBROUGH
The Panoramic Empire 01642 253553

MILTON KEYNES
The Rifles Xscape 0871 200 3220

NEWCASTLE
Jess Roberts Hoults Yard 0191 265 4282

NORWICH
Voodoo Ghost Town Brickmakers 01603 441 118

NOTTINGHAM
Ben Folds Five Rock City 08713 100000
The Lost Rivers Chameleon 0115 9505097
Mad Caddies Rescue Rooms 0115 958 8484
The Other Tribe/Ben Westbeech Stealth 08713 100000
Rhombus/Lupine Old Angel 0115 950 2303

OXFORD
Spinner Fall/Lion Face Wheatsheaf 01865 721 156
Unknown Flow/Milk White Throat O2 Academy 2 0870 477 2000

PRESTON
Mayhem Freak/Catfish And The Bottlemen Mad Ferret 07919 896 636
Runrig Guildhall 01772 58858

SHEFFIELD
The Crookes Leadmill 0114 221 2828
The Electric Boys Corporation 0114 276 0262

SOUTHAMPTON
The Coronas Joiners 023 8022 5612
The Lost Souls Club Lennons 023 8057 0460

SOUTHEND
The Lovely Eggs Sak's 01702 332179

STOKE ON TRENT
Generations/Black Road Home Famous Lion 01782 846780
Peter Hook & The Light Sugarmill 01782 214 991

WAKEFIELD
Black Rainbow Snooty Fox 01924 374455
The Cut Ups The Hop 0871 230 1094

WARWICK
Patrick Wolf Arts Centre 024 7652 4524

YORK
Bad For Lazarus Stereo 01904 612237
Professor Green Tokyo York 01904 620 203

Noah And The Whale, St John At Hackney Church, London

SUNDAY
November 25

The Vaccines, O2 Academy, Glasgow

BELFAST
The Silver Fish St George's Market 0870 243 4455

BIRMINGHAM
Bigger Than Seattle Actress & Bishop 0121 236 7426
In Denial Roadhouse 0121 624 2920
The Milk O2 Academy 2 0870 477 2000
Rodrigo Y Gabriela HMV Institute 0844 248 5037

BOURNEMOUTH
Ben Howard/Willy Mason O2 Academy 0870 477 2000

BRIGHTON
Alabama 3 Concorde 2 01273 673 311
Chain And The Gang/Summer Hunter Blind Tiger 01273 681228
Ugly Duckling The Haunt 01273 770 847

BRISTOL
Curse You Damn Kids Louisiana 0117 926 5978
Leatherface Exchange 0117 9304538
Shearwater Fleece 0117 945 0996

CAMBRIDGE
The Human League Corn Exchange 01223 357851
Ravens & Chimes Portland Arms 01223 357268

CARDIFF
Larry Miller Bogiez 029 2034 1463
Seconds From Ruin Buffalo Bar 029 2031 0312

DUNDEE
Mumford & Sons Caird Hall 01382 434941

EDINBURGH
Bobby Nicholson/Eddy Hanson Captain's Bar 0131 6682312
Rodriguez Usher Hall 0131 228 1155

EXETER
Giants/Palm Reader Cavern Club 01392 495 370

GLASGOW
The Dirty Three/Zun Zun Egui Oran Mor 0141 552 9224
Jens Lekman The Arches 0141 565 1000
Netsky O2 ABC 0870 903 3444
Patrick Wolf Cottiers Theatre 0141 334 9214
Pumajaw Pivo Pivo 0141 564 8100
Sam & The Womp King Tut's Wah Wah Hut 0141 221 5279
The Vaccines/Deap Vally O2 Academy 0870 477 2000

GLOUCESTER
Peter Hook & The Light Guildhall Arts Centre 01452 503050

GUILDFORD
Luna Kiss/Cave Dwellers Boileroom 01483 539 539

HOVE
Hope & Social Brunswick 01273 735254

IPSWICH
The Human Project Royal Oak 01473 728201

LEAMINGTON SPA
Beth Orton The Assembly 01926 313774

LEEDS
Madina Lake Cockpit 0113 244 3446
Purity Ring/Doldrums HiFi Club 0113 242 7353
Sabrina Chap/Town Bike Chemic Tavern 0113 245 7977
The Soft Moon/Dracula Lewis Brudenell Social Club 0113 243 5866
Tsienna Northern Monkey 0113 242 6630

LEICESTER
Zounds Criterion 01162 625418

LINCOLN
Frank Turner Engine Shed 01522 886006

LONDON
All Things Considered Bedford 020 8682 8940
Black Polaris/We Die Tonight Boston Music Room 020 7272 8153
Bobby Womack HMV Forum 020 7344 0044
Converge/Touche Amore KOKO 020 7388 3222
The Hush Garage (Upstairs) 0871 230 1094
Liberty Lies 100 Club 020 7636 0933
Mad Caddies O2 Academy Islington 0870 477 2000
The Rolling Stones O2 0870 701 4444
Vessels Shacklewell Arms 020 7249 0810
Walking Wounded Ritzy Cinema 020 7733 2229

MANCHESTER
Buckcherry Academy 2 0161 832 1111
Demoraliser/Liferuiner NQ Live 0161 834 8180
The Lost Rivers Kraak 07855 939 129
Rizzle Kicks O2 Apollo 0870 401 8000

MIDDLESBROUGH
Natasha Haws/Abi Alton The Olde Young Teahouse 0788 8251420

NEWCASTLE
Bonafide Cluny 0191 230 4474

NEWTON ABBOT
Cosmo Jarvis Jolly Farmer 01626 354010

NOTTINGHAM
Kunt And The Gang Doghouse Studios 0871 210 2040
Therapy? Rescue Rooms 0115 958 8484

OXFORD
Chad Valley/Trophy Wife/Solid Gold Dragons Cellar 01865 244 761

SHEFFIELD
Cats:For:Peru Forum 0114 2720964
Summerlin Corporation 0114 276 0262

SOUTHAMPTON
Gentleman's Dub Club Joiners 023 8022 5612
The Kaleurs Soul Cellar 023 8071 0648

SWINDON
Imperial Leisure Vic 01793 535713

TRURO
Kathryn Roberts & Sean Lakeman Old Grammar School 01872 278 559

WARWICK
Tinariwen Arts Centre 024 7652 4524

YORK
Iceage Stereo 01904 612237
Jess Roberts Fibbers 01904 651 250
Nine Below Zero The Duchess 01904 641 413

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
November 26

ABERDEEN
Aidan John Moffat Lemon Tree 01224 642230

BIRMINGHAM
Beth Orton Glee Club 0870 241 5093
Converge/Touche Amore O2 Academy 2 0870 477 2000
The Coronas/Hudson Taylor The Ballroom 0121 448 0797

BRIGHTON
Boat To Row Green Door Store 07894 267 053
Marika Hackman Komedia 01273 647 100

BRISTOL
Drones Croft (Front Bar) 0117 987 4144
Gentleman's Dub Club Fleece 0117 945 0996
Oh Susanna St Bonaventure 0117 929 9008

CAMBRIDGE
All The Young Portland Arms 01223 357268

CARLISLE
Mumford & Sons Sands Centre 01228 525222

EDINBURGH
Sam & The Womp Electric Circus 0131 226 4224

GATESHEAD
The Dirty Three/Zun Zun Egui Sage Arena 0870 703 4555

GLASGOW
Crystal Castles O2 ABC 0870 903 3444
Father John Misty King Tut's Wah Wah Hut 0141 221 5279
The Vaccines/Deap Vally O2 Academy 0870 477 2000

LEEDS
Dan Mangan Brudenell Social Club 0113 243 5866
Jens Lekman Wardrobe 0113 222 3434
Wooly Mammoth Oporto 0113 245 4444

LEICESTER
The Lovely Eggs Soundhouse 07830 425555
Peter Hook & The Light O2 Academy 2 0870 477 2000

LIVERPOOL
Therapy? O2 Academy 2 0870 477 2000

LONDON
Beach Day Windmill 020 8671 0700
Big Sean O2 Shepherds Bush Empire 0870 771 2000
Big Wave/Joyland Old Blue Last 020 7613 2478
Dawn Hunger Birthdays
Dying For Fools Dublin Castle 020 7485 1773
Foxygen Sebright Arms 020 7729 0937
Great Lake Swimmers Bush Hall 020 8222 6955
The Human League Royal Albert Hall 020 7589 8212
Menomena/Empty Pools Cargo 020 7749 7840
Minny Pops The Lexington 020 7837 5387
Rob Zombie/Marylin Manson O2 0870 701 4444
Susanne Sundfor St Pancras Old Church
Tellison Banquet Records

MANCHESTER
Ash The Ritz 0161 2364355
Chain And The Gang/Trash Kit Kraak 07855 939 129
The Fall FAC 251 0161 27 27 251
Kal Lavelle/Mark Nichols Castle Hotel 0161 237 9485
Kodaline Night & Day Cafe 0161 236 1822
Rodrigo Y Gabriela Academy 0161 832 1111
The Soft Moon Ruby Lounge 0161 834 1392

NEWCASTLE
Lucero Cluny 0191 230 4474

NORWICH
Alabama 3 Waterfront 01603 632 717

NOTTINGHAM
Chad Valley/Trophy Wife Bodega Social Club 08713 100000
Elbow/Here We Go Magic Capital FM Arena 0115 948 4526
The Milk Rescue Rooms 0115 958 8484

OXFORD
Frank Turner O2 Academy 0870 477 2000

PORTSMOUTH
Stiff Little Fingers Pyramids 023 9235 8608

READING
Madina Lake Sub89 0871 230 1094

SALFORD
Shearwater St Philip's Church 0161 834 2041

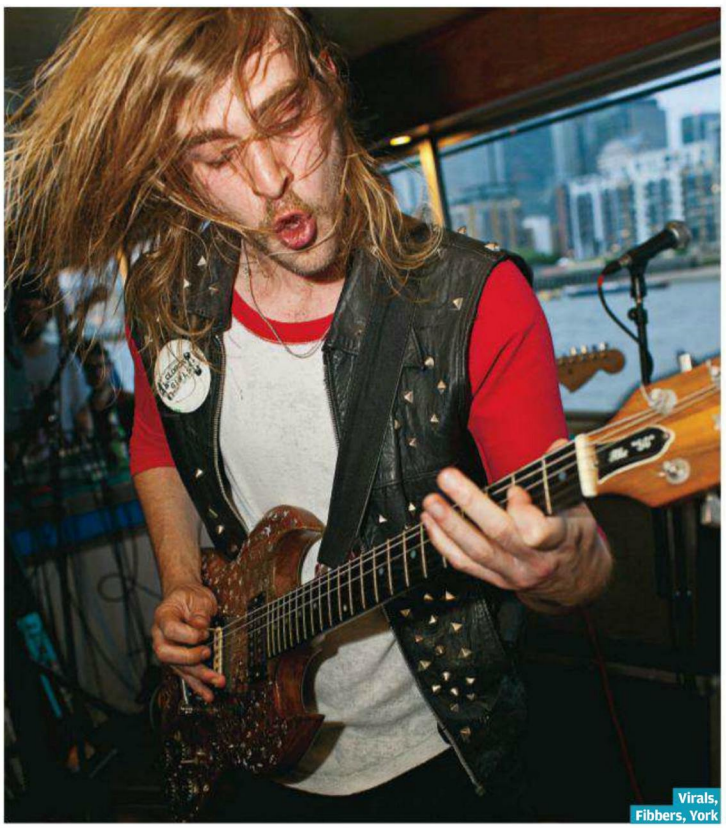
SHEFFIELD
Mike Tramp/Darke Horse Corporation 0114 276 0262

SOUTHAMPTON
Ben Howard/Willy Mason Guildhall 023 8063 2601
My First Tooth/Fine Lines Avondale House 023 8022 3405

STOKE ON TRENT
Demoraliser Sugarmill 01782 214 991

WREXHAM
Iceage Central Station 01978 358780

YORK
Peace/Virals Fibbers 01904 651 250
Young Sceptic The Duchess 01904 641 413


Virals, Fibbers, York

TUESDAY
November 27

Mumford & Sons, Venue Cymru, Llandudno

BELFAST
Dappy Queen's University 028 9024 5133

BIRMINGHAM
Ryan Leslie HMV Institute (Library) 0844 248 5037
The Soft Moon Hare & Hounds 0870 264 3333

BOURNEMOUTH
Tellison Blue Line Studios

BRIGHTON
The Coronas Komedia 01273 647 100
Gallon Drunk Green Door Store 07894 267 053

BRISTOL
Canterbury/Mallory Knox Croft (Main Room) 0117 987 4144
Dirty Three Trinity 01179 351 200
First Aid Kit O2 Academy 0870 477 2000
Jens Lekman Thekla 08713 100000
The Revival Hour Louisiana 0117 926 5978
Rodrigo Y Gabriela Colston Hall 0117 922 3683

CAMBRIDGE
Alabama 3 Junction 01223 511511

CARDIFF
Being There Buffalo Bar 02920 310312
Gentleman's Dub Club The Globe 07738 983947

CHELMSFORD
Hospitals Hooga 01245 356 811

EDINBURGH
Chad Valley Sneaky Pete's 0131 225 1757
Make Sparks Electric Circus 0131 226 4224

EXETER
Hometown Attraction/All About Flux! Cavern Club 01392 495 370

GATESHEAD
Father John Misty Sage Arena 0870 703 4555

GLASGOW
Band Of Skulls O2 ABC 0870 903 3444
Colour The Atlas King Tut's Wah Wah Hut 0141 221 5279
Purity Ring/Doldrums Stereo 0141 576 5018
Shearwater Broadcast 0141 332 7304
Testament The Garage 0141 332 1120

GUILDFORD
Goodnight Lenin Boileroom 01483 539 539

HULL
Continents Ringside 01482 226 698
The Lovely Eggs New Adelphi 01482 348 216

LEEDS
Buckcherry Cockpit 0113 244 3446
Crystal Castles O2 Academy 0870 477 2000
Disfunfunction Fox & Newt 0113 243612
Spear Of Destiny Well 0113 2440474

LEICESTER
Beach Day Lock 42

LIVERPOOL
Peace Kazimier 0871 230 1094
Wonk Unit/Slaves Lomax 0151 236 4443

LLANDUDNO
Mumford & Sons Venue Cymru 01492 872 000

LONDON
Benji B Corsica Studios 0207 703 4760
Best Friends/Evans The Death White Heat @ Madame Jo Jo's 020 7734 2473
Bobby Womack HMV Forum 020 7344 0044
Do Make Say Think Electric Ballroom 020 7485 9006
Elbow/Here We Go Magic Wembley Arena 0870 060 0870
The Electric Boys Underworld 020 7482 1932
Fink O2 Shepherds Bush Empire 0870 771 2000
Heart Ships Old Blue Last 020 7613 2478
Hollie Cook Cargo 0207 749 7840
Hundred Waters Shacklewell Arms 020 7249 0810
IROK Barfly 0870 907 0999
Kodaline Hoxton Square Bar & Kitchen 020 7613 0709
Let's Wrestle/Omi Palone The Lexington 020 7837 5387
Public Service Broadcasting XOYO 020 7729 5959
The Slow Show Wilmington Arms 020 7837 1384
Tom Odell Sebright Arms 020 7729 0937

MANCHESTER
Big Sean HMV Ritz 0161 236 4355
Madina Lake Deaf Institute 0161 330 4019
Rob Zombie/Marylin Manson Arena
The Staves/Luke Sital-Singh Ruby Lounge 0161 834 1392

MIDDLESBROUGH
Arcs Trauma The Keys 01642 782 534

MILTON KEYNES
Ben Salter Stables 01908 280800

NEWCASTLE
The Vaccines O2 Academy 0870 477 2000

NORWICH
Maia Bicycle Shop 01603 625 777

NOTTINGHAM
Iceage Bodega Social Club 08713 100000
Uzeda Chameleon 0115 9505097

OXFORD
Akala O2 Academy 2 0870 477 2000

READING
TRC The Facebar 0118 956 8188

SHEFFIELD
Beth Orton City Hall 0114 278 9789
Frankie & The Heartstrings Harley 0114 275 2288
Rudimental Leadmill 0114 221 2828

SOUTHAMPTON
Cosmo Jarvis Talking Heads 023 8055 5899

STOKE ON TRENT
The Rifles Sugarmill 01782 214 991
Soil Underground 01782 219944

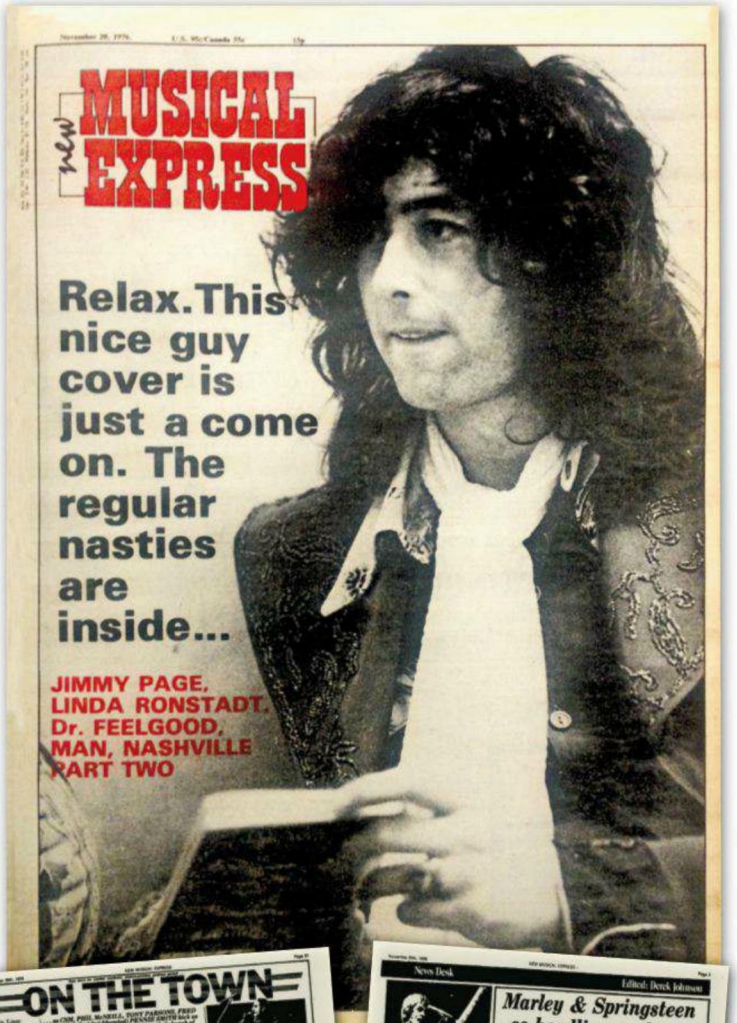
ST ALBANS
Adam Ant And The Good, The Mad And The Lovely Posse Alban Arena 01727 844 488

WOLVERHAMPTON
Bonafide Slade Room 0870 320 7000

YORK
Let's Talk Daggers/Black Shapes Stereo 01904 612237

THIS WEEK IN 1976

BOB AND THE BOSS, DAMNED PUNKS, LET THERE BE LIGHT



DAMNED TORPEDO

In July, the Ramones had supported the Flamin' Groovies at Camden's Roundhouse – a set that goes down in history as the moment the London punk scene sparked into life. In this issue, The Damned are reviewed at the same venue, supporting The Troggs. Tony Parsons writes: "The Troggs look like geriatrics compared to The Damned. I feel kinda sorry for them... The Troggs should have been the support band, then everything would have been fine."

TUFF GONG & THE BOSS

Plans are afoot to bring a tour to the UK featuring "the most elevated black artist of the decade" and "the great white hope of contemporary music" – namely Bob Marley and Bruce Springsteen. "This is not just a pipedream," runs the news report, "as both acts are signed to tour the US together, beginning a 40-city tour in April, alternating as headliners." A spokesman speculates about a big open-air concert in the UK in June.

TURNING THE PAGE

Thus far, 1976 has been a tricky year for the biggest band in the world – Led Zeppelin. March saw the release of their seventh album, 'Presence', which was met with a mixed reaction. And with Robert Plant having suffered a broken ankle in a car crash in August the previous year, they have not toured much, preferring instead to work on their concert film *The Song Remains The Same*.

NME's Nick Kent has seen it, and is not impressed. He says as much to Jimmy Page, who shrugs: "Well, it's not a terribly good night, and it's not terribly bad. Certainly not a magic one, but not tragic. It's not a great film, just a reasonably honest statement of where we were at that particular time. That's all it can be, really."

What's really irking Page is another film – *Lucifer Rising* by Kenneth Anger, which he was supposed to be providing the soundtrack for. Anger claims that Page hasn't finished work on it, and suggests this is down to drug use. Page now wants to make it clear that these allegations are "totally untrue". It's all made for a difficult, momentum-shattering few months. "So much of this year has been taken up with petty little time-consuming things," he sighs. "There have been so many niggling little things to take care of – things so petty, readers would never believe Jimmy Page, rock guitarist, would need to involve himself with!"

However, he feels this period is coming to an end. "Something epic is going to happen," he smiles. "That's what I feel. This next tour... you'll see."

Also In The Issue That Week

In a live review, *NME*'s Charles Shaar Murray writes: "Right now Thin Lizzy look to be the best band in the country."

There are full page adverts for ELO's new album ("You'll wonder what people listened to before discovering Electric Light"), and a Beatles covers album ("the greatest album ever").

Single Of The Week is The Vibrators' 'We Vibrate', which "buzzes along on a catchy guitar riff".

The Ramones have pulled out of the big punk-rock package tour, leaving the line-up as the Sex Pistols, The Clash, The Damned and Johnny Thunders' Heartbreakers.

NME

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PENNIE SMITH

THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG

CLUES ACROSS

1+22A Straight from the horse's mouth Of Monsters And Men, but is it horse sense or horse shit? (2-4-2-2-6)
6 Cribs number using part of the American national anthem (4)
9 Album that moves easily with The Sea And Cake (6)
10 For me Kodaline have got everything (3-1-4)
11+31A "*Some people might get some pleasure out of hate/Me, I've enough already on my plate*", 1980 (5-11)
13 Half a trillion coming from Four Tet (4)
15 (See 3 down)
17 Tarred terribly by both Queens Of The Stone Age and Rihanna (5-1)
19 Greg __ of Men At Work or Pete __ of Badfinger (3)
21 (See 12 down)
22 (See 1 across)
23+26A Gossip having a job to name an Ikara Colt album (4-3-8)
28 (See 20 down)
29+35A Keyboard player and producer for Crystal Castles (5-4)
31 (See 11 across)
33 The Cure had a strong belief in this album (5)
34 'Drawn To The Deep End' by a band in 1997 (4)
35 (See 29 across)

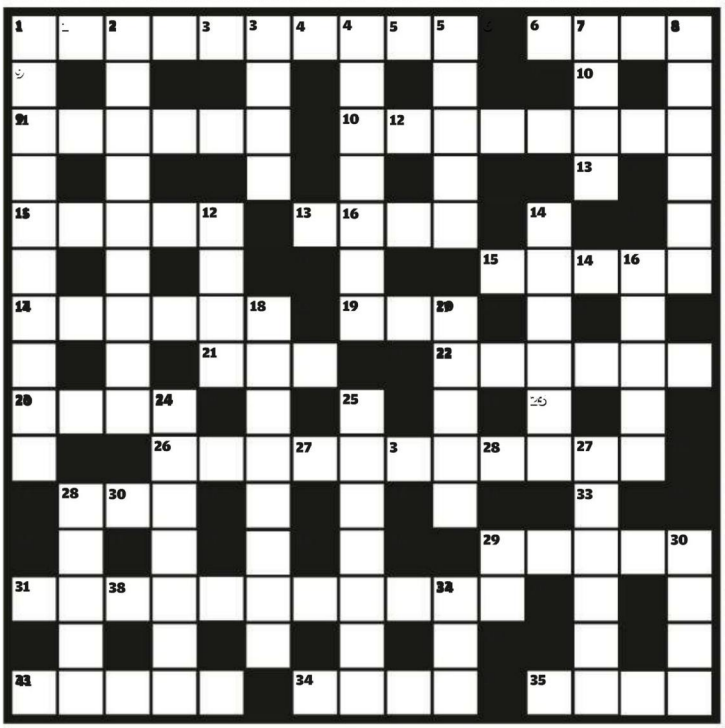
CLUES DOWN

1 Band Of Horses with an album that gives the illusion of having a popular style of music (6-4)
2 That 'Ernie' remix by The Fratellis (9)
3+15A Things really look gloomy for Kristina Train (4-5)
4+27D Has Sarah Aspin reworked a Foals number? (7-6)
5 New York Dolls drummer or just one of those sisters (5)
7 Did The Damned get paid a tidy sum for this single three times over? (4)
8 Albums '____ And Release' by The Black Keys or '____ Of The Grey Lantern' by Mansun (6)
12+21A Do songs differently on Nas album (4-3)
14 Hal _____, legendary US drummer or _____ Harrison, member of Mystery Jets (6)
16 Stupid name for Steve Ignorant's anarcho-punk band of the '70s and '80s (5)
18 "*You could be taking it easy on yourself/You should be making it easy on yourself*", 1998 (4-4)
20+28A A Who number is not really their music bag (5-3)
24 How to find out if an INXS number is to your liking (5-2)
25 *NME* tour arranged for a little Bee Gees music (3-2-2)
27 (See 4 down)
28 Sound of a Patti Smith album coming from a suburban garden (5)
29+30D Member of Bombay Bicycle Club spotted in a crowded Nashville gig (2-4)
32 You've got £2.40 worth of this under your nose (1-1-1)

OCTOBER 20 ANSWERS

ACROSS
1 Like I Used To, 9+24A To The End, 10+11A Cough Cough, 12 ABC, 13 Lurkers, 15 Manners, 17 Rise, 18 Iron, 19+28D Nite Club, 22 Empire, 31 Ibold, 33 Coldcut, 35 Stax

DOWN
1 Lucky Man, 2 Krusen, 3 Inhaler, 4 Success, 5+26A Double Fantasy, 6 Otherwise, 7+34A Stone Roses, 8 Texas, 14 Run On, 16 Rides, 20+30A Ten Songs About Girls, 21 Big Black, 23 My Girls, 25 Dazed, 26 Fraser, 27 Antics, 31+29A It's Blitz, 32 Lex



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COLLECTORS' CORNER

FLEETWOOD MAC

Here are the music gems that no Fleetwood Mac fan should be without

MICHAEL OCHS ARCHIVES/GETTY

OH WELL (1969)

One of the biggest songs from the Mac's early days as a blues band, this single was originally released in two parts, with a relatively conventional track on the A-side and a more experimental instrumental piece on the B-side. The two sides were fused together to create a nine-minute track that features on the album 'Then Play On'.

Need To Know: During the band's last world tour in 2009, Lindsey Buckingham paid tribute to their blues era by performing this song.

BUCKINGHAM NICKS (1973)

A pivotal album in Fleetwood Mac's history, although it isn't actually by the Mac themselves. Mick Fleetwood overheard the track 'Frozen Love' from Stevie Nicks and Lindsey Buckingham's record and was impressed enough to offer the duo slots in the band. While touring the record, Buckingham and Nicks premiered many songs that would end up on the next Mac record, including 'Rhiannon' and 'Monday Morning'.

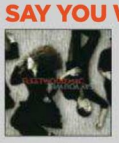
Need To Know: The album has never been released on CD.

SILVER SPRINGS (1977)

Written by Stevie Nicks, this track was inexplicably left off the 'Rumours' album, but eventually made an appearance on a Mac album when it featured on 1997's live record 'The Dance'. Nicks had actually left the band in the early '90s after a dispute over the song with Mick Fleetwood – she had wanted to include it on a solo 'Best Of', but he wanted to keep it back for a Mac box-set.

Need To Know: Nicks' performance of the song on 'The Dance' earned her a Grammy nomination.

SAY YOU WILL (2003)



The band's last studio record may be their last ever – while they still tour, they have yet to firm up any new recording plans. The recording was troubled: many of the songs had actually been intended for a Lindsey Buckingham solo project, and Stevie Nicks expressed dissatisfaction with the songs, production and subsequent tour.

Need To Know: The record was the first Fleetwood Mac album in 33 years that did not feature Christine McVie, who left in 1998.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Gavin Haynes

FACEBOOK.COM/NMEMAGAZINE | TWITTER.COM/NME | LETTERS@NME.COM

Letter of the week

The best of the NME mailbag

BLOODY GREAT!

From: Laura Sill
To: *NME*

I'm at a loss for words in expressing the all-out bliss and delighted enthusiasm I felt after reading Kevin Shields breaking the news to *NME* in last week's issue (November 10) of My Bloody Valentine's forthcoming and forever-delayed (difficult?) third album being released before 2012 is over. Twenty-one years in the making, the LP is currently standing at 'Chinese Democracy'-times-'Detox' levels of lagging lateness, and with Kevin and Bloody co revealing they've set the release date for close to the end of the year, you wouldn't be at fault in thinking maybe the Mayans were onto something with that whole 'end of the world' prophecy – so ludicrous was it to believe the Irish four-piece may actually put the finishing touches to the follow-up to the epic 'Loveless' one day.

NME's response...

I would be very satisfied to see a new MBV record any time in the next decade. But I am not about to bet any of my personal property on it. Kevin rediscovered those unheard recordings from 1996–'97 during the process of remastering 'Loveless' – the new version of which was meant to be with us over two years ago. I remember seeing it in the release schedules, but every six months or so it seemed to be pushed back again (eventually coming out earlier this year). So, just because Kevin says all he's got to do is master it, doesn't necessarily mean that this is going to be a task that he can do in a goal-oriented way. He's not exactly a man who sits at his desk with his MS Outlook calendar open, highlighting various deadlines in project-specific shades of blue and orange, is he? – GH

WIN!
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SAD LACK OF VALENTINE LOVE

From: Liam Ashley
To: *NME*

Why is it that every time people talk about great influential bands it's always The Smiths, Joy Division and The Beatles, but never My Bloody Valentine? This is a band that completely changed the way a lot of people thought about music; Kevin played the guitar in a way that hundreds of bands have tried to emulate, especially now. Just look at SCUM, Ringo Deathstarr, Toy; even The Horrors had a crack at it. And, let's not forget, they're absolutely fantastic – a genius like Kevin Shields doesn't come along very often. So why is it The Smiths and Joy Division are celebrated as masters of the craft, and My Bloody Valentine are criminally overlooked?

From: *NME*
To: Liam Ashley

People *do* bang on about MBV – but the one thing MBV never mastered was an iconic image. There's no picture of the foursome that is exactly Anton Corbijn-style bedroom-wall material, is there? No 4Real, or Roger Sargent or Pennie Smith masterstrokes. That, and the fact that the band's end was never defined – much like the endings of their songs. If Kev had invited *NME*'s Andy Willsher to his house in 1994, carved the lyrics to 'Soft As Snow (But Warm Inside)' into Bilinda's naked back, then shot himself, I think we could safely say they'd be up there – GH

ALTERNATIVE REALITY?

From: Anzo2Opants
To: *NME*

I can see why people with, say, a rock'n'roll music taste will always slate *The X Factor* for its manufactured pop shit. I too am a musician who loves rock'n'roll, but we have to see *The X Factor* as a modern way to be noticed – after all, if someone did go on that show with a rock'n'roll attitude and turned the show on its head in such a way that Simon would stand at the back with a big cigar clapping his hands, it would be the most defining and daring moment in rock history to date. Might give it a go actually, thinking about it.

From: *NME*
To: Anzo2Opants

This is a cunning line of argument. Subvert from within. Fifth-column it. Take them on on their own terms. See this through and leave. But have you thought, Anzo2Opants, of how much more subversive it would be if someone went on the show with a live hand grenade instead? I think then we'd all pay to see the expression on gloss-eyed sock-puppet of Armageddon and human stock-ticker Simon Cowell's truffle-bloated litso. I'll start the bidding at 20 quid, and maybe we can get a pan-national whip-round going? Do I hear 30? – GH

THAT JOKE ISN'T FUNNY ANYMORE

From: Brooklyn
To: *NME*

I love The Smiths. They have been the soundtrack to my life and I can't think of any band that even comes close to being as great as them. I know there are rumours of The Smiths reforming but, much as I love them, I don't really want this to happen! Because what if it's awful? What if their new songs are sentimental drivel? The amount of bands that have tried glorious comebacks and failed miserably, and their whole legacy has been scarred by a few stupid songs they made in their fifties to try and relive their glory days! I just don't want this to happen to them. The Smiths are just too important!

STEVE DOUBLE, GETTY

From: *NME*
To: Brooklyn
To me, Johnny can gad about with dudes half his age all he likes – he is perfectly entitled to all these post-career careers he keeps hatching, and I think he's a good example of how to keep yourself in business with dignity after the One Big Thing has gone pop. Whatever 'it' is, he has earned it. All of that will alter, however, should he ever reform The Smiths. No need, Johnny! – GH

A BIT OF POLITICS

From: Chris Field
To: *NME*
Hello, I have always loved *NME*. Even when rubbish is in it, I read it. To me it is like *MAD* magazine and I love it. David Cameron is very bad for London and may be the Devil. Please get him out by having more groups and artists speak against him on the cover. Maybe Gordon Brown will come back. Maybe people will get angry and force him out.

From: *NME*
To: Chris Field
You're right. Maybe Gordon Brown will do a comeback. I mean, Chris Patten seems to be doing a '90s revival all of his own right now. He was definitely the Elastica of the Tory Party, wasn't he? Blew up, then fizzled out. So what other politicians would you hotdogs like to see on the comeback trail? Jonathan Aitken? Definitely the Pete Doherty of his day. What about John Smith? Haven't heard much out of him recently, have we? Even Denis Healey could probably do a grave-rave. I mean, Chuck Berry's about to come back at 86, so, ya know... fuck it – GH

STALKER

From: Cordy Ruck
To: *NME*
"Here is a picture of me with the boys from Splashh after the final 'Spectour' gig. They were amazing. I hope this makes the magazine as they are such an amazing band who are definitely going to be HUGE!"

COMETS GAIN

From: Alice W
To: *NME*
Why do you never feature Little Comets?! They've just released a new album but you didn't bother reviewing it and they've just finished a mint tour. They are an amazing, greatly loved band that deserve to be in the pages of *NME*! I love *NME* but if you talked about bands like Little Comets, you wouldn't need to waste pages going on about The Libertines all the time (who honestly still cares about them?).

From: *NME*
To: Alice W
"Who honestly still cares about them"? I think you need to apologise to the *NME* editorial team, Alice. We talk of little else, and there are certain people here who would probably hit you with a stick if you said that in their presence. It may not be pleasant, but it is true – GH

NURSE! THE STRAITJACKET PLEASE!

From: Moncrimbius Flench
To: *NME*
I really like a girl in my class, but I can't talk to her because there are too many people and I can hear their brains because I have OCD. I love the way she scrunches up her nose as if she's just received an almighty whiff of something – but she smiles as she scrunches in a lusty knowing way, so I guess the smell isn't bad, in fact it probably stinks so good. After scrunching, she wets her top lip with her tongue and performs a delicious pout. I think she pouts so her moistened top lip is closer to her nose so she can get a whiff of it. I have a theory that this is why all women pout because they find the smell of their moistened top lip arousing. Despite the irksome brains, I managed to talk to her last lesson; she seemed to like my solo clarinet composition about the little Kodama spirits that live in the forest. I'll try and talk to her again next lesson, but I do find it incredibly hard. What shall I do?!

From: *NME*
To: Moncrimbius Flench
Just kiss her, mate. Go stand outside her house with a boombox raised above your head playing Peter Gabriel's 'In Your Eyes' at maximum volume until she and the neighbours come to their windows, then run to the front door and give her the big gooey snog she'll be begging for by then. Take it from a man o' the world: works every time – GH

WELL SAID FRED

From: Connie Phillips
To: *NME*
I went to see Spector in York on Monday night, and can honestly say it was one of the best live performances I've ever had the pleasure to witness. I got the album when it came out and was really looking forward to the gig because their debut album 'Enjoy It While It Lasts' is absolutely fantastic, it's definitely the best thing I've listened to in ages. They deserve every bit of success they get. They played brilliantly and, although Fred kept forgetting which song was coming up and cut his lip on his mic, he was hilarious and charismatic, everyone was having a great time and the crowd participation was something to behold. He held my hand, let me sing "*You know I'll never fade away*" into his mic, had a little conversation with me and dedicated 'Lay Low' to me. He's one of the most involved and fun frontmen I've seen and his wit and conversation made the night. I can't wait to see them again.

From: *NME*
To: Connie Phillips
Fred. Sigh. Dreamboat – GH

STALKER

From: Francis Wilson
To: *NME*
"This is Sonny Marr (yep, daughter to Johnny) and Jordan Gatesmith standing happily (I think) next to me. I spoke to Jordan for ages about Eddie Cochran and accidentally did my impression of his voice."

Web Slinging

The highlight of this week's NME.COM action

WHY THE X FACTOR WON'T BE BACK

Pointing out that *Strictly Come Dancing* is now trouncing *The X Factor* in all known ratings wars, Rob Leedham predicted the end of the line for Cowell's all-singing, all-gurning billion-quid global franchise. The fact is, he suggested, independent artists and fans can't even be that bothered to dislike it any more, and that, surely, is the death knell for the show/franchise. The only glimmer of hope the producers now have, he continued, are, ironically, also the more independently minded candidates like Lucy Spraggan and James Arthur.
Read Rob Leedham's article in full at NME.COM/blogs now

Best of the responses...

The prospects of past *X Factor* winners must be bad when Matt Cardle ended up performing at my local fireworks night – in a small town in South Wales that's about an hour and a half west of Cardiff, and where you never get any gigs. Also, he was terrible – he did two out-of-tune songs then sang a minute of 'Many Of Horror' a cappella, trying to start a singalong, failed, then made a swift exit. **Gerard Westhoff**

I thought it might just have been the fact that I am no longer 12 that was giving me the sense that it was losing popularity. Apparently not! Huzzah and congrats to the nation's 12-year-olds! (Except those ones who keep trending District3, boo you). **Taisie Tsikas**

Just like the manufactured bile this show churns out, everything has a lifespan, and this non-music programme is surely reaching its demise. Maybe now would be a good time to actually to create a show where artists have to write and perform songs to a crowd each week, put on tours, and actually be nurtured into being a credible artist. **Leo Pulvirenti**

The X Factor has been hugely successful multi-million-pound business. The show's ratings are beginning to plummet, however, because as a business it's failing to offer one thing: excitement through creativity. This is where longevity lies. The saddest thing out of all is that the contestants on the show believe their own hype. **Stuart McInnes**

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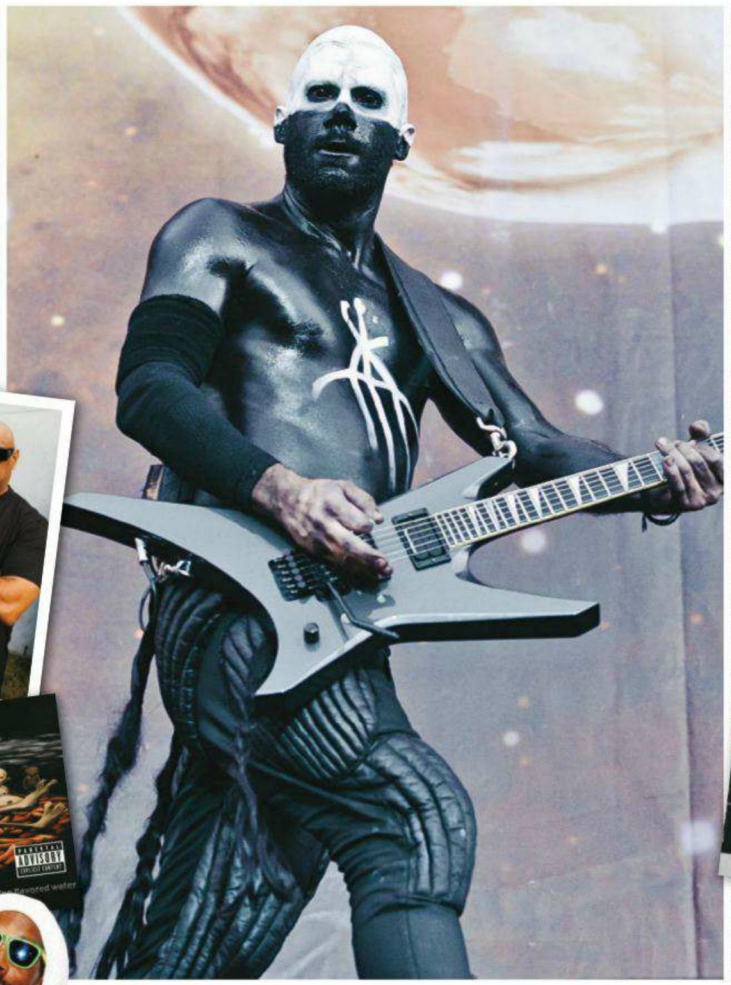
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

WES BORLAND LIMP BIZKIT



QUESTION 1

You played guitar on the soundtrack to the Resident Evil: Afterlife movie in 2010. What is the name of Milla Jovovich's character?

"Alice."

Correct

"No, Wes, I do *not* fancy a drink later"

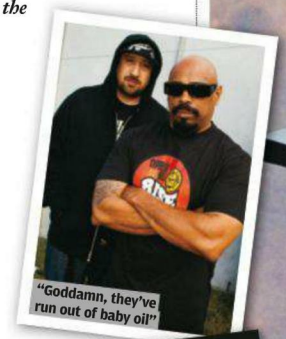
QUESTION 2

Limp Bizkit played the Reading And Leeds Festivals in 2010. Which bands were on before and after you on the bill?

"I have no idea. I was too busy getting my make-up on and off. I have an excuse!"

Wrong. It was You Me At Six and Cypress Hill.

"I remember seeing Cypress Hill (right) as I was taking a baby oil shower after our set."



"Goddamn, they've run out of baby oil"

QUESTION 3

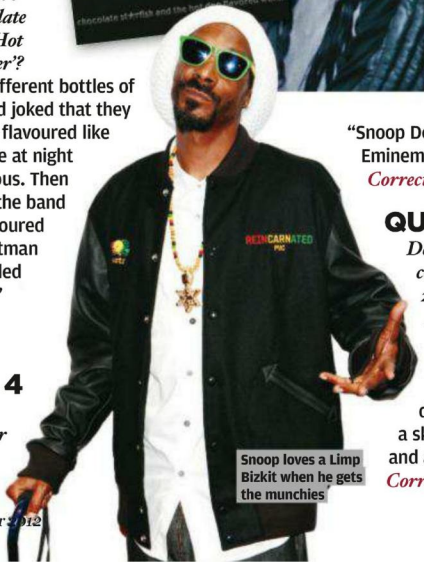
How did you and Fred Durst come up with the title for Limp Bizkit's 2000 album 'Chocolate Starfish And The Hot Dog Flavored Water'?

"I was looking at different bottles of flavoured water and joked that they should make water flavoured like hot dogs. It was late at night and we were delirious. Then Fred said, 'What if the band is The Hot Dog Flavoured Water and the frontman is some asshole called Chocolate Starfish?' I said, 'Perfect'."

Correct

QUESTION 4

Name the three rappers who appear in the video for 'Break Stuff'.



Snoop loves a Limp Bizkit when he gets the munchies

"Snoop Dogg (left), Eminem and Dr Dre."

Correct

QUESTION 5

Describe your stage costume at the 2009 Download Festival.

"I looked somewhat like a witch doctor with a skeletal face and a Mohawk."

Correct

QUESTION 6

Which pop star did Fred Durst perform 'Livin' It Up' with at the 2000 MTV VMAs?

"Christina Aguilera."

Correct

"Whatever, I have no opinion on that."

QUESTION 7

You played Woodstock in 1999. Which band pulled out at the last minute?

"Metallica?"

Wrong. Aerosmith.

"I remember we played our show and then 24 hours later they were burning the festival down and blaming us on the news. I kind of feel that we were made a scapegoat."

QUESTION 8

In which TV show did Fred Durst appear as an unnamed bartender?

"House."

Correct

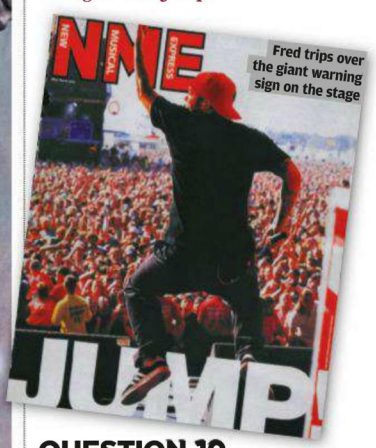
Fred tops up his royalties with some weekend work

QUESTION 9

What was the headline when Limp Bizkit appeared on the cover of NME in 2000?

"I have absolutely no idea."

Wrong. It was 'Jump!'



Fred trips over the giant warning sign on the stage

QUESTION 10

Who recorded a subsequently unused spoken-word intro for Limp's 2011 album, 'Gold Cobra'?

"Gene Simmons."

Correct. Why wasn't it used?

"I'm not too sure. We tried to use his part alongside another idea we had but it never quite worked out."

Total Score

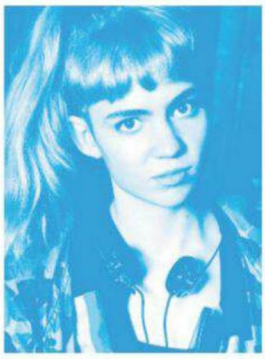
7/10

"That's not too bad. It's not rock'n'roll that kills braincells though, it's drink and drugs."

WORDS: DAVID RENSHAW PHOTOS: BEN CANNON, REX, ROGER SARGENT, DANNY NORTH

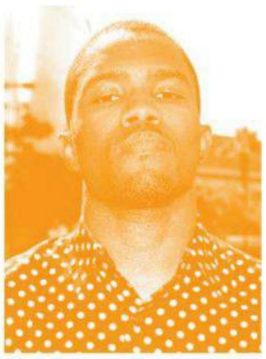
COMING NEXT WEEK

OUT WEDNESDAY NOVEMBER 28



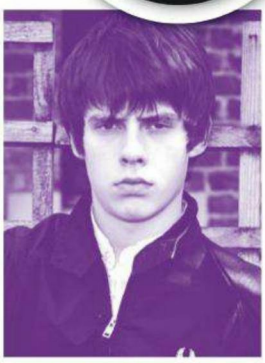
Grimes?

Alt-J?



Frank Ocean?

The Maccabees?



Jake Bugg?

50 BEST ALBUMS & TRACKS OF 2012 REVEALED

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